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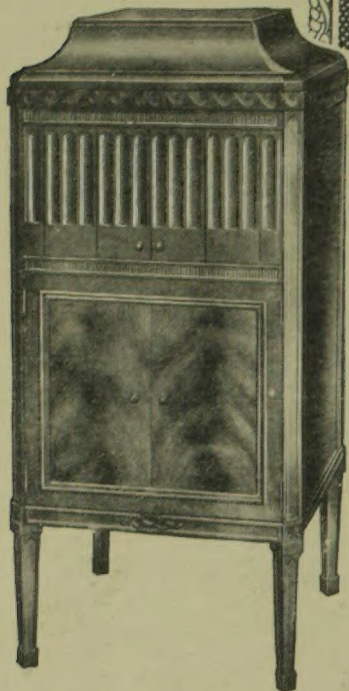
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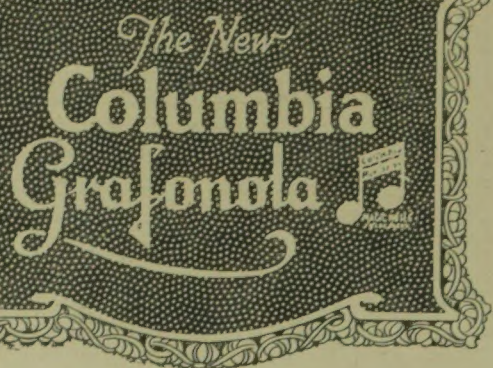
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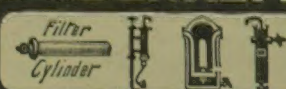
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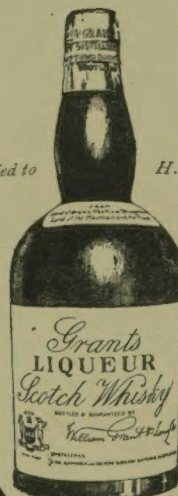
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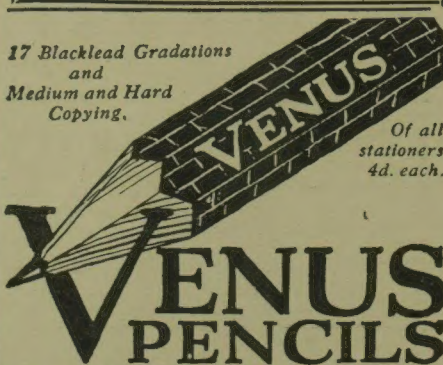
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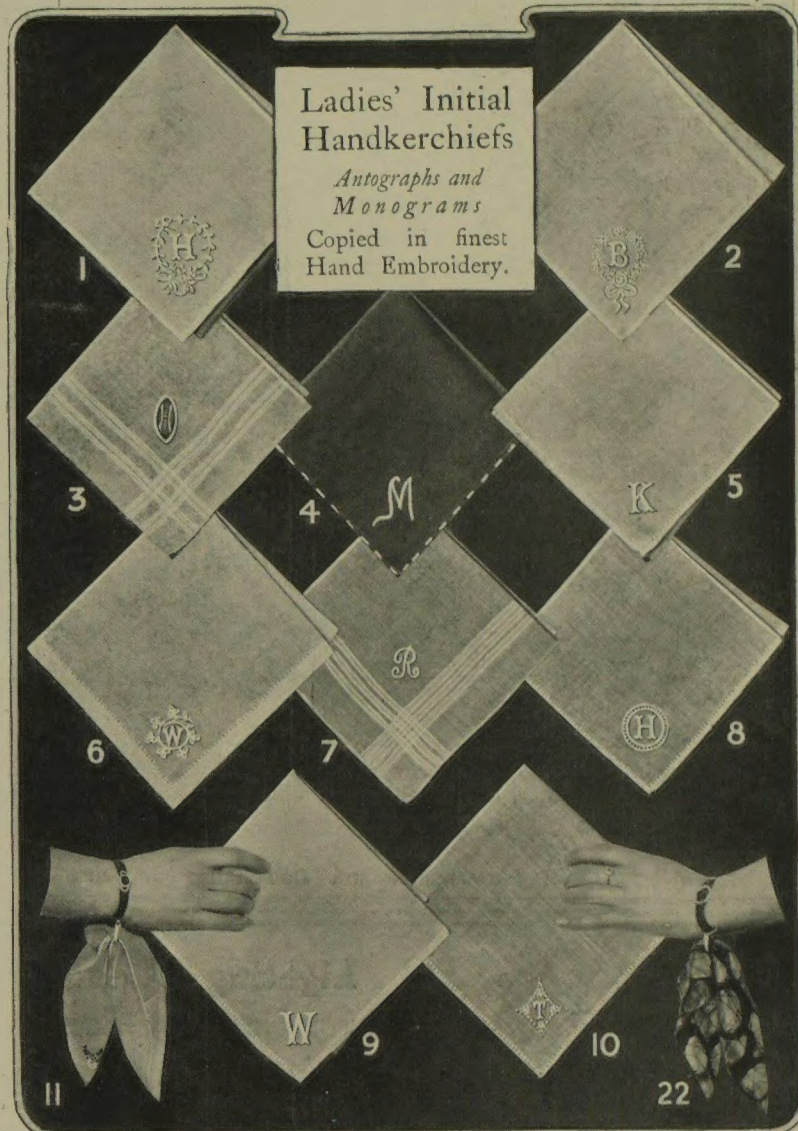
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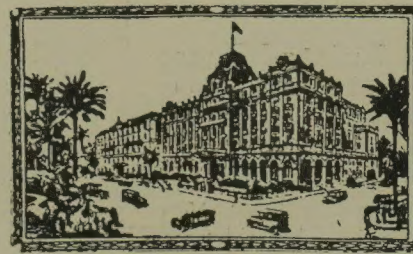
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A Luxurious Hotel for Families.





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# Fog!

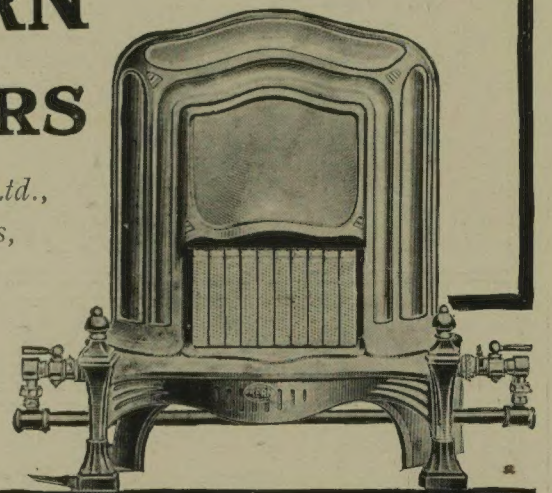
is simply smoke held in suspension by the dampness of the atmosphere. Not only does it cause endless inconvenience, but its effect on the health of the community is considerable. In your own home, when the fire refuses to "draw" and smoke fills the room, you experience similar effects. Delicate fabrics are injured, furniture collects dust and dirt, and work is doubled. And there are always the ashes to clear away next morning and the fire to re-set.

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Welsbach-Kerns are supplied in a variety of sizes and models, at prices from 39/- upwards. Ask your dealer to show you one in actual use, or write for Booklet No. 430 and name and address of nearest retailer.

## WELSBACH-KERN BRITISH MADE GAS RADIATORS

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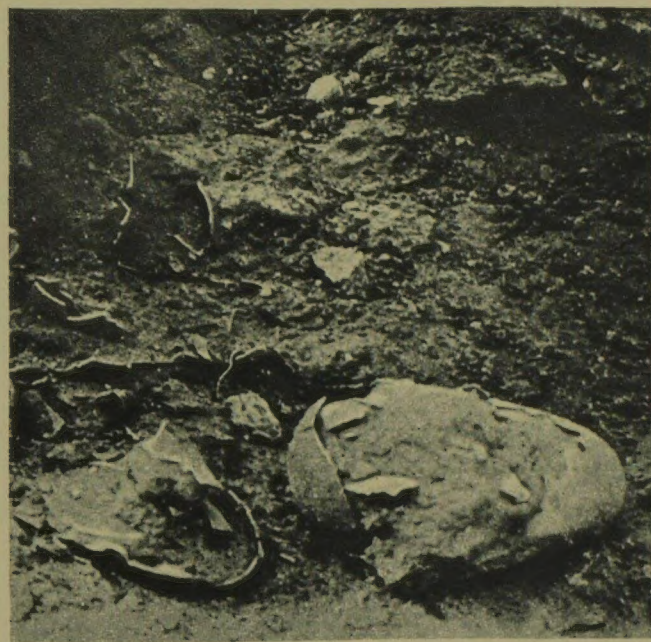
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SATURDAY, DECEMBER 1, 1923.

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BESIDE THE PIT WHERE THE DINOSAUR EGGS WERE FOUND IN MONGOLIA: (L. TO R.) DR. H. F. OSBORN, MR. ROY C. ANDREWS, AND MR. WALTER GRANGER, OF THE AMERICAN EXPEDITION



LAID BY A DINOSAUR SOME TEN MILLION YEARS AGO: ONE OF THE FIRST EGGS EVER DISCOVERED (ENLARGED FROM THE PHOTOGRAPH BELOW).



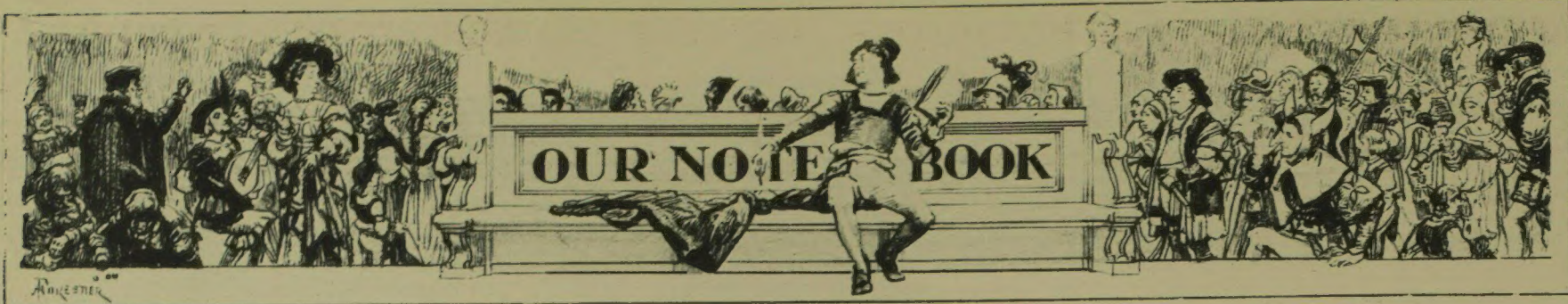
THE FIRST PHOTOGRAPHS TO REACH THIS COUNTRY OF THE GREAT DISCOVERY OF DINOSAUR EGGS IN THE GOBI DESERT: SOME OF THE EGGS BESIDE THE PIT FROM WHICH THEY WERE DUG BY THE AMERICAN EXPLORERS

The remarkable discovery by a party of American archæologists, of Dinosaur eggs believed to be ten million years old, and the first of their kind ever found, was described, with diagrams and photographs of the expedition, in our issue of November 17. A New York paper of November 7 said: "Dr. Henry Fairfield Osborn, President of the American Museum of Natural History, returned yesterday

from a trip to Mongolia full of enthusiasm over the third year's work of the expedition to the Gobi Desert, which produced 25 dinosaur eggs, 72 dinosaur skulls, 12 complete dinosaur skeletons, and 15 tons of fossils of many kinds. He credited the results largely to the leadership of Roy Chapman Andrews. . . . Dr. Osborn's ship left Tokio for Kobe just twenty hours before the earthquake."

WIDE WORLD PHOTOGRAPHS SUPPLIED BY TOPICAL.





By G. K. CHESTERTON.

WHILE I was wandering in another part of the country, writing notes such as these on scraps of waste-paper, a letter was written to me by a gentleman I greatly respect suggesting that I should write here about Lord Birkenhead and his Glasgow oration. In my wanderings I had had no more than a momentary glimpse of a headline: "Lord Birkenhead on the Dangers of Idealism"; presumably describing how Lord Birkenhead had returned worn and weary from a too fanatical following of the gleam, or had come to toll us of the perils and painful sacrifices which he had found at every turn in his quest after the Holy Grail. So I thought no more about it at the time the speech was delivered; beyond a momentary reflection that, if there are indeed dangers in excessive idealism, it was not very probable that Lord Birkenhead knows much about them. Nor do I see any need to add very much to this view, now that the full text of the oration has reached me after so long an interval and in so indirect a fashion. What is the matter with Lord Birkenhead's view is not only that his philosophy is a Prussian philosophy and therefore a fallacy, but that his history is Prussian history, and therefore a fable. He holds that barbaric theory of our civilised past which sees it as a welter of barbarism, a perpetual flux of annexation and anarchy. He implies that nations, including the nations that make up the commonwealth of Christendom, have been normally in a molten condition, one expanding at the expense of another, one devouring and digesting another.

This was the Prussian theory, and, like everything else Prussian, it has broken down in practice. Moreover, like everything else Prussian, it has failed in practice because it has failed in proportion. This has never been the normal condition of nations, certainly never of Christian nations. It is as if we were to say that all the property in London is in a perpetual flux of pillage and expropriation. It is as if we were to say that, whenever a man has too much money in his purse, his neighbours always pick his pocket; or that, whenever there is overcrowding in one house, the family burgles the house next door. The statement sins against proportion and is not practical. Pockets are picked and houses are burgled; and these exceptional events may bear witness, among other things, to a bad distribution of property. But most people on most occasions repose on the assumption of the static nature of property. Very few citizens ever think of stealing as a normal thing, and very few nations have ever thought of annexation as a normal thing. Frederick of Prussia and his descendants and followers really did think about civilised Europe in this way. And the consequence was that civilised Europe smoked the Prussians out like wasps, and hounded them down like the corsairs of Barbary. The present ruin of Germany is the result of following those professors who held this barbaric theory of the history of Christendom.

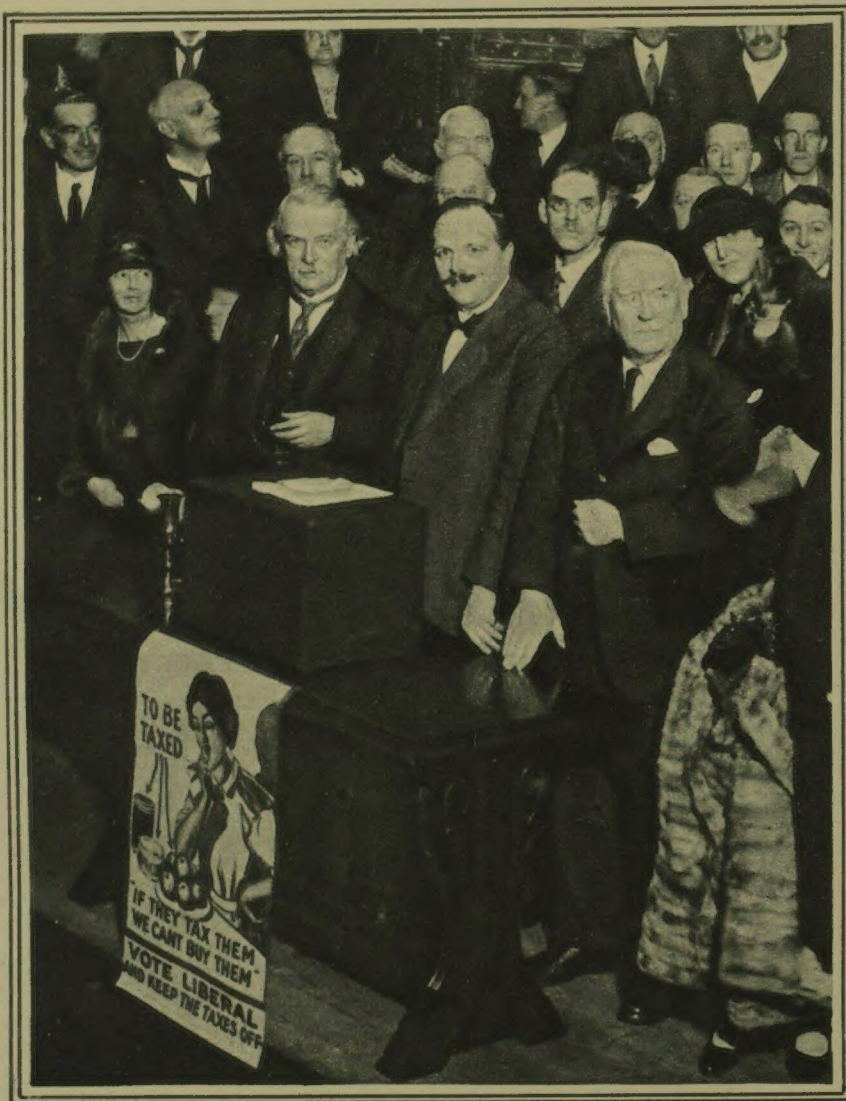
For the theory bears not the remotest resemblance to the real history of Christendom. There has always been an implied international right rebuking anarchy, certainly ever since we all lived in the level civilisation of the Roman Empire. After the Empire declined, the principle was admitted in perpetual appeals to the Papacy or the Roman law. Chivalry and even heraldry formed a system; that is, a scheme of fixed claims and limitations. Chivalry and even heraldry formed an eminently international system. These things did not entirely prevent invasion and injustice in Europe, any more than the law can entirely prevent burglary and murder in London. But

nobody thought that the world could be a continuous chaos of invasion and injustice; and nobody held that view of history until the "pedantic barbarism" of the Prussian started it in modern times. It was stopped uncommonly soon after it was started. But while it lasted, which was during the decades before the Great War, it made a considerable noise. Lord Birkenhead's stale cynicism is a very dead and belated echo of that barbaric yaup. For since the Great War, all the facts of the world have flatly contradicted it. For instance, the old civilised tradition regarded Poland as a separate and therefore a sacred kingdom. The new Prussian theory maintained that it could be absorbed into three subject provinces; but the facts have proved that it could not. The Prussian

kind from the incidental injustices of a Plantagenet or a Bourbon has no feeling for the appearance of new religions and irreligions. He is like a man who does not know the difference between a pickpocket in Piccadilly and an anarchist in Sidney Street. He is like a man who cannot distinguish between burglary and Bolshevism. Prussianism, like Bolshevism, was a doctrine, and not a private practice, and it did run its course like other heresies; but its course is already run. There may always be individual injustices, as there are individual thefts in a community that has abandoned Communism. But the notion that such injustice is the normal note of human history was one of those distorted and disproportionate visions of the world that are as delusive as dreams. Indeed, this vision of ever-varying claims and ever-wavering frontiers really is the sort of dream that we call a nightmare. It is like some nightmare in which all solid things should become liquid; in which rocks should stream away like rivers, or trees and lamp-posts change their shape like fountains, or the paving-stones waver in the wind like pools of water. We know that there are exceptions at the edges of things: that ice does melt; that quicksands are neither liquid nor solid. We know that an unreal relativity, taught by popular science, can so telescope the ages in a sort of time-machine as to talk as if mountains rose slowly like waves, or a plain drifted indefinitely like a sea. But we also know, in a far more practical fashion, that the real proportions of things are not like this; that there is a difference between solid and liquid; that the earth is not a protracted earthquake. Wars exist just as volcanoes exist; but this is a volcanic vision of life in which we all move on lava, and not on land.

There were, of course, other points in Lord Birkenhead's address that might possibly be worth noting. Needless to say, he introduced that very stale stock phrase about the effect of the war on the prestige of Christianity. The remark has been made a great many times, and generally by those who have never known anything about the real prestige of Christianity and have not yet realised any of the real effects of the war. For those who think seriously, the prestige of Christianity was enormously increased by the war; precisely because the Christian philosophy was almost alone in having never surrendered to some of the things that Lord Birkenhead called idealism, but which might with more approximate accuracy be called optimism. Christianity never said that man had outlived temptation or that science was an antiseptic against sin. The only people who did talk like that were the most definite enemies of Christianity. I agree with Lord Birkenhead that a certain positive

type of pacifism is impossible; what I do not understand is why he should call it idealistic. To warn a man that he will probably be killed if he defends his honour or defies his oppressor is not idealism; on the contrary, it is a sordid but solid sort of realism. But the difference between the Christian tradition about sin and Lord Birkenhead's theory of self-interest is that the Christian tradition denies such false ideals in order to substitute true ideals; whereas Lord Birkenhead cannot produce any ideals at all. Least of all can he produce any of his own ideals that would be applicable to his own realities. His own creed contradicts even the virtues of his own conflict. If the world were really a world of war, it could not possibly be a world of self-interest. If the thousands who died in the last war were all trying to take care of themselves, their calculation was curious and rather difficult to follow.



THEIR FIRST APPEARANCE TOGETHER SINCE THE LIBERAL RECONCILIATION: MR. LLOYD GEORGE AND MR. ASQUITH ON THE SAME PLATFORM AT PAISLEY. Mr. Lloyd George and Miss Megan Lloyd George met Mr. and Mrs. Asquith in an ante-room of the hall. Mr. Lloyd George took in Mrs. Asquith and Mr. Asquith took in Miss Megan Lloyd George. Dr. McKenna, the chairman, referred to the occasion as a signal event in the history of the Liberal Party, and the audience sang "For He's a Jolly Good Fellow" twice. Mr. Asquith said, "We meet together here this evening, a united Liberal party, to offer an unbroken front in defence of one of the vital points of our creed." Mr. Lloyd George said: "I am unfeignedly glad to be on the same platform again. It was a deep and sincere grief to me that we should ever have separated."

Photograph by Topical.

who tried to tear it asunder has had exactly the same fate as that athlete of antiquity who rent the living oak, only to find that it closed up again and caught him, so that he was left a captive for hunger and the wolves. Prussia has perished in the same way, and for the same reason. A man who thinks that tearing live trees is like breaking dead sticks will soon find out that a live tree has a natural resilience and recoil towards unity. The Prussian in his relations to Poland has fulfilled the parable; and it is something more than a parable to say that, in that natural recovery of unity, he has been crushed and crippled and left to starve.

The man who does not realise the appearance and disappearance of that anarchic theory has no historical sense. The man who cannot see that the Prussianism of Frederick the Great was different in

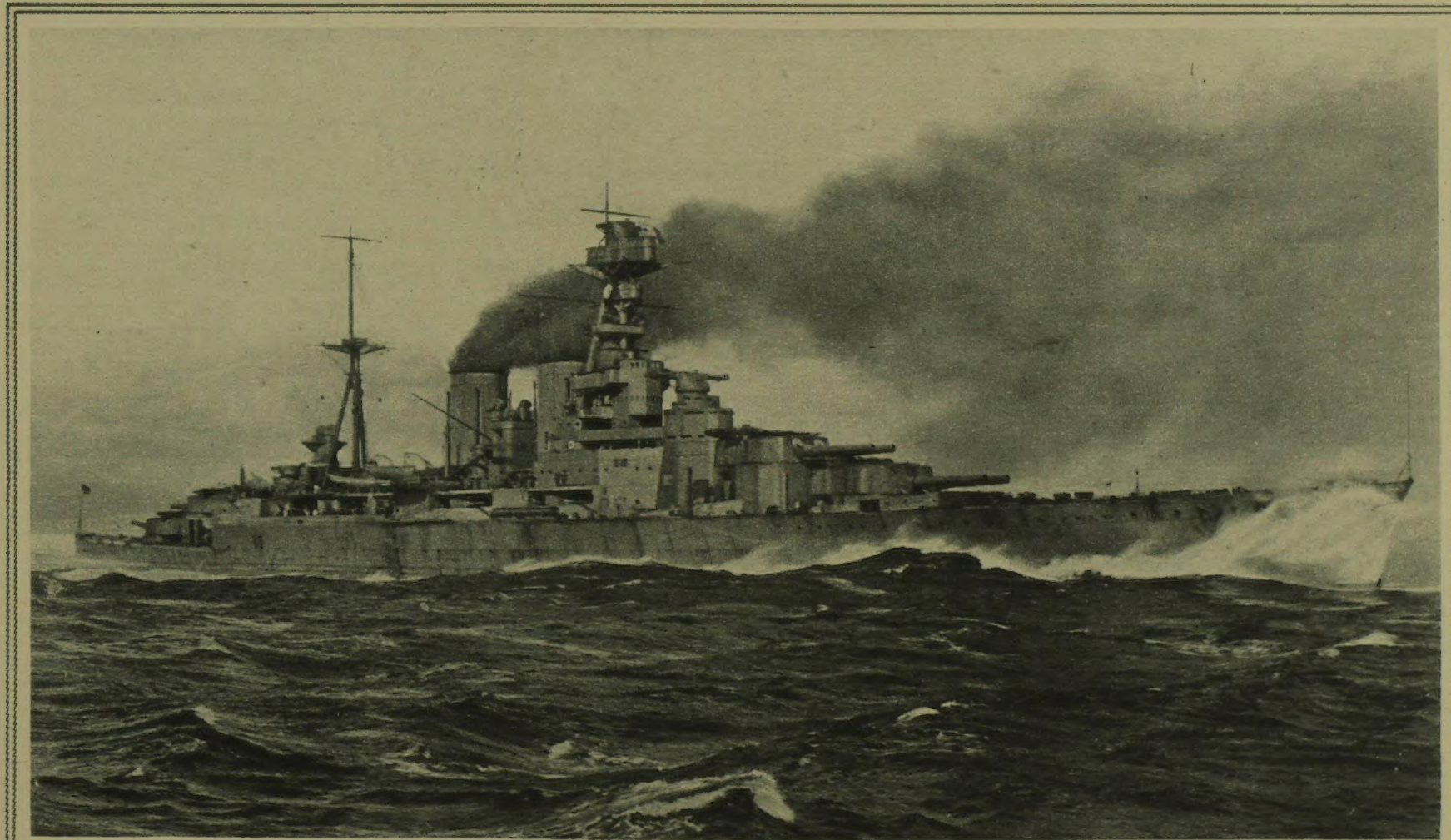


## AFTER FORTY YEARS: THE BRITISH WAR-SHIP SQUADRON'S WORLD-CRUISE.

PHOTOGRAPHS BY C.N.



TO CROSS THE EQUATOR FOUR TIMES DURING THE NAVAL VISIT TO ALL THE BRITISH DOMINIONS OVERSEA, AND TO INDIA, SOUTH AMERICA, AND THE UNITED STATES: H.M.S. "REPULSE."



OF A CLASS NEVER BEFORE SEEN OUTSIDE HOME WATERS: H.M.S. "HOOD," WHICH LEADS THE SPECIAL SERVICE SQUADRON THAT LEFT DEVONPORT ON NOVEMBER 27.

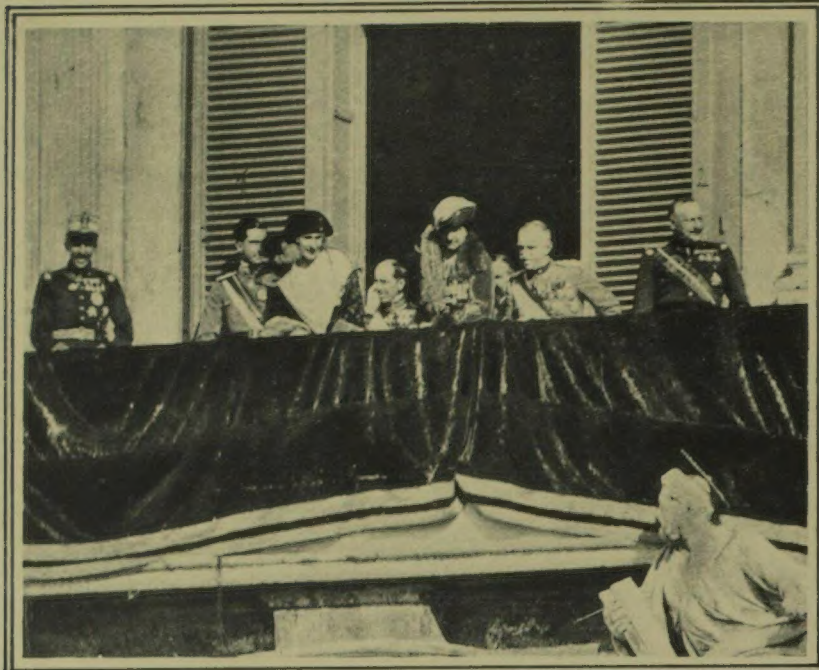
For the first time for forty years a British war-ship squadron has set out for a cruise round the world, and it will visit not only all the British Dominions oversea, but India, South America, and the United States. As we have already noted, the Special Service Squadron, as it is called, left Devonport on Tuesday last, November 27, under the command of Vice-Admiral Sir Frederick Field, and it will be at its home ports again by September 29 of next year, after having spent some 196 days at sea, and the rest of the time in harbour. It is interesting to note, as the "Times" points out, that the battle-cruisers "Hood" and "Repulse," which are to come through the Panama Canal during their return

journey, will cross the Equator four times, and that the light cruisers "Delhi," "Danae," "Dauntless," and "Dragon," which go round South America, will cross the Equator six times. The longest sea run will be the twelve days allowed between San Francisco and Panama for the battle-cruisers. No such vessels as the "Hood" and "Repulse" have ever been seen outside home waters before. Sir Frederick Field commanded the "King George V.," leader of the battle-line at Jutland. The Rear-Admiral, the Hon. Sir Hubert Brand, was Captain of the Fleet on the Staff of Admiral Beatty in the "Queen Elizabeth" in 1916-18. Every Captain served afloat during the war.

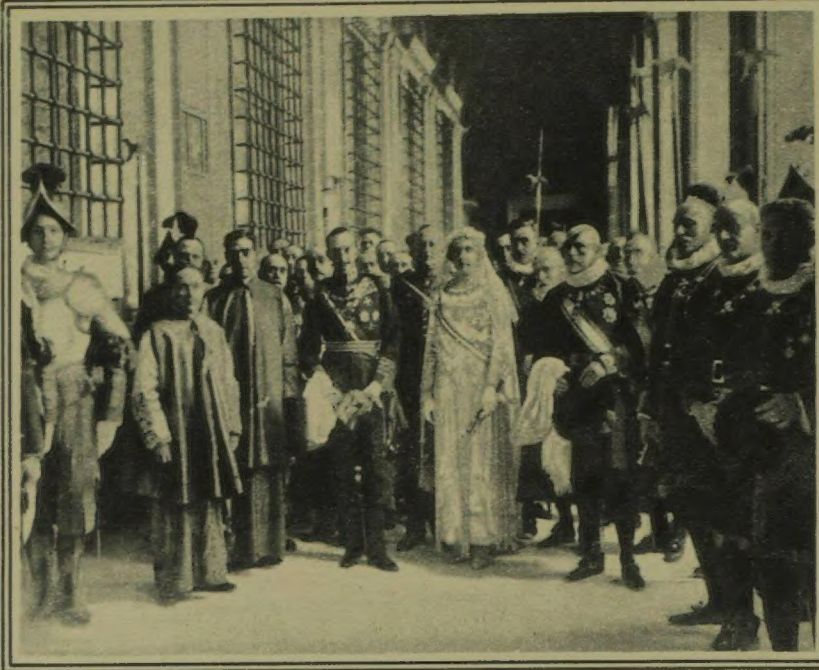


# AT HOME AND ABROAD: SPAIN AND ITALY; PEOPLE AND EVENTS.

PHOTOGRAPHS BY TOPICAL, ELLIOTT AND FRY, HAINES, AND RUSSELL.



THE SPANISH ROYAL VISIT TO ROME: (L. TO R.) KING ALFONSO, THE QUEENS OF SPAIN AND ITALY, THE KING OF ITALY, AND THE MARQUIS DE ESTELLA, ON THE BALCONY OF THE QUIRINAL.



THE KING AND QUEEN OF SPAIN AT THE VATICAN: (CENTRE) KING ALFONSO, IN THE UNIFORM OF A SPANISH GENERAL, AND QUEEN VICTORIA EUGÉNIE, IN A BEAUTIFUL WHITE CASTILIAN MANTILLA.



WHERE KING ALFONSO ASKED THE POPE FOR MORE PRIVILEGES TO SPANIARDS, AND HE AND THE QUEEN KISSED THE POPE'S HAND AND FOOT: THEIR MAJESTIES, WITH THE MARQUIS DE ESTELLA, AT PRAYER BEFORE HIS HOLINESS IN THE CONSISTORIAL HALL AT THE VATICAN.



THE QUEEN OF SPAIN IN A BLACK MANTILLA AT THE VATICAN: HER MAJESTY WALKING WITH PAPAL DIGNITARIES ON ANOTHER OCCASION.



UNABLE TO FORM A NEW GERMAN MINISTRY: DR. ALBERT.



THE NEW AGENT-GENERAL FOR WESTERN AUSTRALIA: THE HON. H. P. COLEBATCH.



ONE OF THE STOLEN VERSAILLES TAPESTRIES (SINCE RECOVERED) CUT BY THE THIEVES INTO TWELVE PIECES: "LOUIS THE FOURTEENTH'S ENTRY INTO DUNKIRK" PIECED TOGETHER FOR REPAIR.



THE NEW BISHOP OF PETERBOROUGH: THE RIGHT REV. C. C. B. BARDSLEY, D.D.



A FAMOUS TRAVELLER IN THE FAR EAST: THE LATE "BRIG.-GEN. G. E. PEREIRA.

The visit of the King and Queen of Spain to Italy aroused great interest, as no Spanish sovereign had previously visited Rome since the Risorgimento. They were attended by the President of the recently established Spanish Directory, the Marquis de Estella, the Spanish counterpart of Signor Mussolini. The meeting of these two leaders was also significant. King Alfonso asked the Pope for (1) admission of Spaniards to the Noble Guard; (2) further preference towards Spaniards in Papal appointments; (3) an increased number of South American Cardinals.—Dr. Albert, formerly German Minister of the Treasury,

was invited to succeed Dr. Stresemann as Chancellor, but failed to form a Cabinet.—The Hon. H. P. Colebatch is an ex-Premier of Western Australia, where he owns the "Northern Advertiser."—The two priceless Gobelin tapestries stolen from Versailles (as illustrated in our issue of November 3) were recovered and the thieves caught; but they had cut one into twelve pieces, Happily, it can be repaired.—Dr. Bardsley was for many years Hon. Sec. of the Church Missionary Society.—General Pereira, who died in Tibet, made a journey of 7000 miles (largely on foot) from Peking to Lhasa and Calcutta.



# WOMAN'S VOICE IN THE ELECTION: MORE WOMEN CANDIDATES.

PHOTOGRAPHS BY HARRISON, CLAUDE HARRIS, WARNEUKE (GLASGOW), LAFAYETTE, MAULL AND FOX BASSANO, SWAINE, PHOTOPRESS, AND FOLEY (WIGAN).



MRS. ADA MOODY (LIB.),  
STOKE-ON-TRENT (HANLEY)



MRS. OGILVIE GORDON (LIB.),  
HASTINGS



COUNCILLOR MISS V. ROBERTON  
(U.), GLASGOW (ST. ROLLOX).



MISS E. C. WILKINSON (LAB.),  
ASHTON-UNDER-LYNE.



MRS. ELEANOR BARTON (CO-OP.),  
BIRMINGHAM (KING'S NORTON).



MRS. A. CORNER (LAB.),  
SURREY (FARNHAM).



MISS JESSIE STEPHEN (LAB.),  
PORTSMOUTH (SOUTH).



MRS. H. FOLLAND (LIB.),  
GLAMORGAN (GOWER).



MISS URSULA WILLIAMS (LIB.),  
DURHAM (CONSETT).



MISS PILKINGTON (U.),  
ST. HELENS.



MISS R. PARSONS (U.),  
LANCASHIRE (INCE).



MISS MARY P. GRANT (LIB.),  
YORKS, W. RIDING (PONTERFRACT).

In our last issue we gave portraits of a number of women candidates who had then been announced as standing for Parliament in the General Election. Here we give twelve more. Among others mentioned, of whom portraits are not at present available, are Mrs. E. Palmer (Lab.), Isle of Wight; and Mrs. Edna Penny (Lab.), Berwick-on-Tweed. The contest in the latter Division is interesting from the fact that two women candidates are competing. Mrs. Penny, who is a journalist, is opposing Mrs. Hilton Philipson (Miss Mabel Russell), who was lately M.P. (Unionist) for the constituency. Two women are also opposing each other in the King's Norton Division of Birmingham—Mrs. Barton (Co-op.), whose portrait

appears above, and Mrs. George Cadbury (Lib.), one of those given in our last issue. Miss Ellen Wilkinson, who is standing as Labour candidate for Ashton-under-Lyne, is a member of the City Council, and is said to be a Communist. Mrs. Folland, who is contesting the Gower Division of Glamorgan, is the wife of Mr. Folland, a Director of the Steel and Tin Plate Works, and of Messrs. Richard Thomas and Co. The total number of women candidates in this election is considerably larger than in the previous two. This year, as mentioned elsewhere, thirty-four have been nominated. Last year the total number was thirty-three, and in the General Election of 1918 there were only sixteen.



## ELECTION ACTIVITY IN FULL SWING: NOMINATION DAY; MEETINGS; AND A TARIFFS COMMITTEE SITTING.

PHOTOGRAPHS BY C.N. S. AND G., TOPICAL, AND L.N.A.



ONE OF THE 34 WOMEN CANDIDATES HANDING IN NOMINATION PAPERS: MRS. GEORGE CADBURY (L.), CANDIDATE FOR THE KING'S NORTON DIVISION, BIRMINGHAM.



A SITTING OF THE TARIFFS ADVISORY COMMITTEE APPOINTED BY MR. BALDWIN: PETER RYLANDS, SIR ALGERNON



LORD MILNER, THE CHAIRMAN; WITH LORD KYLSANT, SIR WILLIAM ASHLEY, SIR FIRTH, AND MR. EDWARD STRUTT.



HANDING IN HER NOMINATION PAPERS AS INDEPENDENT CANDIDATE FOR THE BRENTFORD AND CHISWICK DIVISION OF MIDDLESEX: MRS. OLIVER STRACHEY



ADDRESSING A MEETING FOR WOMEN ONLY, IN THE THEATRE ROYAL, DRURY LANE: MR. ALLEN PARKINSON.



A LABOUR MEETING AT THE FREE TRADE HALL, MANCHESTER: MR. ALLEN PARKINSON, MR. STEPHEN WALSH, MISS E. C. WILKINSON (LAB. CAND. FOR ASHTON-UNDER-LYNE), MR. RAMSAY MACDONALD, MR. BEN TILLET, AND MR. J. CLYNES (L. TO R.)



WHEN HE WAS FORMALLY ADOPTED, IN THE PUBLIC HALL, AS THE UNIONIST CANDIDATE FOR THE SEWDELY DIVISION: MR. STANLEY BALDWIN ENTHUSIASTICALLY RECEIVED AT WORCESTER.



AN UNPERTURBED TRIO: SIR WILLIAM JOYNTON, SIR ROBERT HORNE, AND SIR PHILIP LLOYD-GREAME.



THE FIRST LADY M.P. CANVASSING: VISCONTRESS ASTOR (U.) TALKING TO A POSTMAN, IN THE SUTTON DIVISION OF PLYMOUTH.



NOMINATION DAY IN THE ST. MARYLEBONE DIVISION: MR. J. J. DODD (LAB.; LEFT), AND SIR DOUGLAS MCGAREL HOGG, K.C. (U.; RIGHT), AT MARYLEBONE TOWN HALL.



NINE CAMBERWELL CANDIDATES: DR. MORGAN (LAB.), COMMANDER HUGHES (U.), DAME HELEN GWYNNE-VAUGHAN (U.), DR. MACNAMARA (L.), MR. TAGG (L.), MR. CAMPBELL (U.), SIR F. HALL (U.), MR. CHAMBERS (LAB.), MR. AMMON (LAB.)—L. TO R.



NOMINATIONS FOR TWO DIVISIONS OF BIRMINGHAM: SIR A. STEEL-MAITLAND (U.), ERDINGTON DIVISION, AND MR. F. DOWEN (LAB.), ASTON DIVISION, HANDING IN THEIR PAPERS TO THE LORD MAYOR.

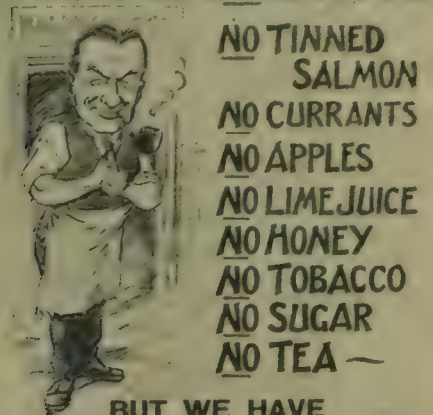
The great majority of the candidates for the General Election were nominated in the constituencies of Great Britain and Northern Ireland on November 26—1406 men and 34 women. To these must be added the candidates nominated on the 27th for Oxford University (2 seats). Fifty of the candidates, all men, were returned unopposed—35 of them Unionists; 11 Liberals; 3 Labour; 1 Nationalist. At the last election there were 57 unopposed. Of the women candidates for the next Parliament, 7 are Unionist; 12 Liberal; 14 Labour; and 1 Independent.—Mr. Baldwin's Advisory Committee, set up in conjunction with the Board of Trade Committees on the question of tariffs, was constituted as consisting of Viscount Milner, as Chairman; Lord Kysant, formerly Sir Owen Phillips, the ship-owner; Sir Algernon Firth, the Yorkshire carpet manufacturer and former President of the Association of Chambers of Commerce; Sir Peter Rylands, President of the Iron, Steel and Wire Manufacturers' Association; Sir William Ashley, Dean of the Faculty of Commerce at the University of Birmingham; Mr. W. A. S. Hewins, founder of the London School of Economics, and Chairman of the Tariff Commission and the Tariff Reform League set up as a sequel

to Mr. Joseph Chamberlain's Protection policy; and Mr. A. Pugh, General Secretary of the Iron and Steel Trades Confederation, and the British Iron, Steel and Kindred Trades Association, and a member of the General Council of the Trades Union Congress. The Hon. E. Strutt, since added, is the fifth son of the second Baron Rayleigh, a land agent, and was Agricultural Adviser to the Board of Agriculture.—With regard to our photograph of the Camberwell candidates, it should be added that Dr. H. B. Morgan is Labour candidate for the North-West Division; Commander C. Hughes, Unionist candidate for the Peckham Division; Dame Helen Gwynne-Vaughan, Unionist candidate for the North Division; Dr. T. J. Macnamara, Liberal candidate for the North-West Division; Mr. C. W. Tagg, Liberal candidate for the Peckham Division; Mr. E. T. Campbell, Unionist candidate for the North-West Division; Sir F. Hall, Unionist candidate for the Dulwich Division; Mr. W. A. Chambers, Labour candidate for the Peckham Division; and Mr. C. G. Ammon, Labour candidate for the North Division. The other Camberwell candidate is Mr. C. R. Cooke-Taylor, who is standing for the Dulwich Division, as a Liberal.



# FROM HUSTINGS TO HOARDINGS: MORE ELECTION POSTERS.

YES, WE HAVE NO BANANAS



BUT WE HAVE  
MORE TAXATION TO-DAY  
STOP TAXING FOOD  
VOTE  
**LABOUR**

A LABOUR SKIT ON PROTECTION: MR. BALDWIN AS A GROCER WITH A POLITICAL ADAPTATION OF A POPULAR SONG.

1,500,000  
Unemployed



Don't stand looking  
at This — go and Help  
VOTE  
**LABOUR**

A LABOUR VIEW OF UNEMPLOYMENT: WITH A SUGGESTED SOLUTION OF THE PROBLEM.

**LABOUR  
WANTED**



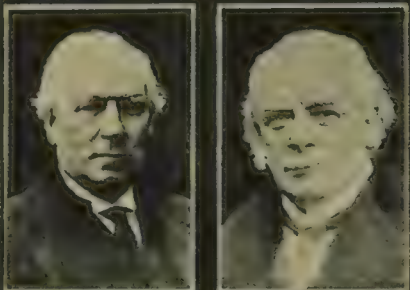
TO RESTORE  
THIS HOUSE

LABOUR'S IDEA OF THE MOST URGENT "HOUSING" QUESTION: A PARTY VIEW OF THE HOUSES OF PARLIAMENT.



A UNIONIST COMMENT: MR. LLOYD GEORGE PRAISES PROTECTIONIST AMERICA WHILE DENOUNCING BRITISH PROTECTION.

**UNITED  
LIBERALS**



**STAND FIRM  
FOR  
FREE TRADE**

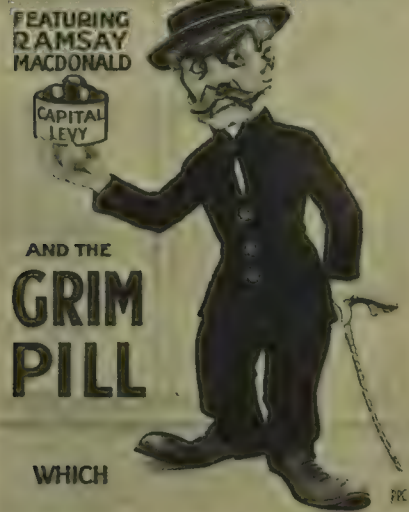
LIBERALISM'S RE-UNITED FRONT: MR. ASQUITH AND MR. LLOYD GEORGE ON ONE POSTER, AS ON ONE PLATFORM.



PROTECTION MEANS HIGH PRICES  
For Safety **VOTE LIBERAL**

A LIBERAL SATIRE ON PROTECTION: A HOUSEWIFE'S CONSTERNATION AT THE TARIFF OF A UNIONIST GROCER.

**THE PILGRIM**



WHICH  
**ELECTORS WON'T SWALLOW**

A UNIONIST CARICATURE OF MR. RAMSAY MACDONALD: THE LABOUR CHIEF AS CHARLIE CHAPLIN WITH CAPITAL LEVY "QUACK PILLS."



**VOTE  
UNIONIST  
FOR PROTECTION**

A UNIONIST VISION OF THE PERILS OF FREE TRADE: THE FOREIGN RAIDER DISCHARGING AN AERIAL TORPEDO OF "DUMPED" GOODS.



**He wasn't FREE TRADE  
when I was born!**

A UNIONIST REMINDER TO MR. LLOYD GEORGE OF CHANGED VIEWS: A POSTER ALSO ISSUED WITH THE HEAD OF MR. ASQUITH.

In our last number we reproduced a number of General Election posters issued by the Unionists and Liberals. Here we give some further specimens, together with several emanating from the Labour Party. A good poster is a very effective form of political propaganda, as its pictorial argument leaps to the eye and is easily retained by the memory, whereas long and elaborate orations often pass in at one ear and out at the other. The wording of a poster also tends to brevity and affords scope for pithy utterances that stick in the mind

of the passer-by. From an artistic point of view, the modern poster is a great improvement on the old style, and this in itself tends to arrest attention. We may add that the last poster of the above group—that on the right in the lowest row—is also issued with the head of Mr. Asquith instead of that of Mr. Lloyd George, but otherwise identical. The suggestion is, of course, that they were both responsible not so long ago for measures of a Protectionist tendency, whereas they are now denouncing Protection.



## THE GENERAL ELECTION: PROMINENT CANDIDATES IN LARGE CENTRES.

PHOTOGRAPHS BY I.B., TOPICAL, AND SPORT AND GENERAL.



BIRMINGHAM UNIONISTS: (L. TO R., IN FRONT) ALD. JEPHCOTT (YARDLEY), MR. NEVILLE CHAMBERLAIN (LADYWOOD), MR. AUSTEN CHAMBERLAIN (WEST BIRMINGHAM), SIR A. STEEL-MAITLAND (ERDINGTON).



LIBERAL CANDIDATES FOR MANCHESTER AT THE REFORM CLUB: (L. TO R.) MESSRS. T. R. ACKROYD, E. D. SIMON, C. F. G. MASTERMAN, R. N. BARCLAY, AND WALTER DAVIES.



THE LABOUR PARTY CHIEF, OF "CAPITAL LEVY" FAME, AT READING: MR. RAMSAY MACDONALD (LEFT), WITH THE CANDIDATE, DR. SOMERVILLE HASTINGS, AND MRS. SOMERVILLE HASTINGS.



LIBERAL CANDIDATES AT LEICESTER: (L. TO R., IN CENTRE) MR. WILBERFORCE ALLEN (SOUTH DIVISION), MR. WINSTON CHURCHILL (WEST), AND MRS. CHURCHILL.



A SPORTING UNIONIST CANDIDATE CANVASSING AT LAMBETH: MR. ERNEST ROY BIRD (SECOND FROM RIGHT, IN FRONT), WITH MR. LANE (RIGHT), A WELL-KNOWN BOXING TRAINER.



THE LIBERAL CANDIDATE AT NORTHAMPTON: MR. C. A. MCCURDY (LEFT) WITH HIS WIFE (EXTREME LEFT), HIS AGENT AND HELPERS OUTSIDE HIS COMMITTEE ROOMS.

In the Birmingham Unionist group, the candidates at the back are (left to right)—Mr. J. S. Crooke (Deritend), Sir Herbert Austin (King's Norton), Mr. P. J. Hannon (Moseley), Commander Locker-Lampson (Handsworth), and Alderman Burman (Duddeston). Mr. Austen Chamberlain said the other day that the capital levy, proposed by Mr. Ramsay Macdonald, was "like trying to feed the dog with a slice of its own tail." The Manchester Liberal candidates are standing for the following Divisions—Mr. Ackroyd (Moss Side), Mr. Simon (Withington), Mr. Masterman (Rusholme), Mr. Barclay (Exchange), and Mr. Davies (Hulme). Mr. Ramsay Macdonald has also been to Manchester, where he addressed a Labour meeting

on November 24, and described the capital levy as "a necessary fiscal measure and not specifically a Labour proposal." Mr. Winston Churchill, at Leicester, said that "a capital levy would throw the whole business of the country into confusion. There would be a general crash of values, which would multiply unemployment fourfold." At Lambeth, Mr. E. R. Bird, who is 6 ft. 2 in. and familiarly known as "Little Birdie," has in his team of speakers the Surrey cricket captain, Mr. P. G. Fender. At Northampton, Mr. McCurdy (Liberal) is opposed by Miss Margaret Bondfield (Labour), President of the Trades Union Congress, and Captain J. B. Collier (Unionist).



# A DAY IN THE LIFE OF A WOMAN CANDIDATE: SCENES TYPICAL OF GROWING FEMININE INTEREST IN POLITICS.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



WOMAN CANDIDATE ELECTIONEERING: (1) A PARLOUR MEETING; (2) A STREET CORNER TALK; (3) ADDRESSING WORKPEOPLE OUTSIDE A FACTORY; (4) TAKING TEA WITH HELPERS IN COMMITTEE ROOMS; (5) HOUSE-TO-HOUSE VISITS; (6) A PUBLIC MEETING; (7) AN INTERVIEW IN COMMITTEE ROOMS.

These drawings illustrate a typical day in the life of a woman candidate for Parliament during the General Election. In our last number (for November 24) we gave portraits of 22 women candidates, mentioning that further names had been announced, and in this issue we give twelve more. Women are taking a great and growing interest in politics, and the importance of their vote is realised by all parties. The present General Election is the third to be held since the enfranchisement of women, and the number of female voters who will go to the polls on December 6 is expected to be much larger than on the two previous occasions. Candidates of all political colours are speaking at special women's meetings up and down the country, as

for example, the big meeting of women at Drury Lane recently addressed by Mr. Neville Chamberlain, Chancellor of the Exchequer. The women candidates themselves are, of course, in the full swing of electioneering and canvassing, in which they show both courage and ability. A special form of their activities, of a rather novel type, is the parlour meeting, which may be called a democratic equivalent of the drawing-room meeting in wealthier social circles. A parlour meeting usually takes place on a Sunday afternoon, and the audience consists mainly of women, with a sprinkling of one or two privileged men. Our artist illustrates a typical parlour meeting in the large central drawing above.—(Drawing Copyrighted in the United States and Canada.—G.R.)



## ALL SORTS TO MAKE A PARLIAMENT: NOTABLE CANDIDATES

PHOTOGRAPHS BY BARNETT, MAULL AND FOX, ELLIOTT AND FRY,

## TYPICAL OF VARIED INTERESTS ATTRACTED TO THE HOUSE.

LAFAYETTE, BASSANO, RUSSELL, TOPICAL, BUSBY, AND PHOTOPRESS.



The notable personalities portrayed above may be taken as typical of the multiplicity of interests attracted to the House of Commons. Most of them were Members at the time of the Dissolution, and are standing again for the same constituencies. Taking them in numerical order—(1) Col. Mason, who is heir to a baronetcy, was in the 14th Hussars, and served throughout the war after eight years in India. He is a Director of three breweries. (2) Mr. Grenfell, of Messrs. Morgan, Grenfell and Co., is a Director of the Bank of England. (3) Sir George Barry has been President of the Royal College of Surgeons in Edinburgh, and is Hon. Surgeon-Oculist to the King in Scotland. (4) Sir Charles Barrie served at the Admiralty and Ministry of Shipping (1916-18), and was Chairman of the Disposals Board. (5) Mr. Lane-Fox served in France 1915-17. He seconded the resolution at the historic Carlton Club meeting which killed the Coalition. (6) Mr. Whitley initiated the Joint Industrial Councils scheme that bears his name. (7) Mr. Adamson was a working miner for 27 years. He has been Chairman of the Parliamentary Labour Party, and its leader in the Commons (1918-21). (8) General Cockrell was Director of Special Intelligence, General Staff, during the war. (9) Sir William Allen is an Hon. Sec. of the Ulster Unionist Council. (10) Sir G. Croydon Marks is a consulting engineer and

patent expert. (11) Col. Davies is Chairman of the Cambrian Railway Co. (12) Sir Henry Craik has been Sec. of the Scottish Education Dept. (13) Mr. Lambert farms a large estate in Devon, and was a Civil Lord of the Admiralty, 1905-15. (14) Mr. Hirst worked at the Deane Valley Colliery, and is prominent in the Yorkshire Miners' Association. (15) Mr. Turton was on the L.C.C., 1892-7, and is now on the N. Riding County Council and Chairman of Quarter Sessions. He is a Director of the N.E.R. (16) Dr. Simms was a principal Army Chaplain during the war, and became Moderator of the Presbyterian Church Assembly in Ireland. (17) Mr. Moles is a leader-writer on the "Belfast Telegraph." He was Deputy Speaker in the House of Commons, N. Ireland. (18) Mr. Kenyon was a collier for 26 years. He is now a J.P., and general agent of the Derbyshire Miners' Association. (19) Mr. Lynn is Editor and Director of the "Northern Whig and Belfast Post." (20) Mr. Forester-Walker represented the Forestry Commission in the House of Commons. (21) Mr. Rait was at University College, Oxford, and was an Oxford delegate on Hungarian self-determination at Budapest last year. (22) Mr. Grundy was the first Labour Mayor of Rotherham. (23) Col. Kelly commanded a battalion of the Royal Fusiliers, and gained the V.C. in 1918. (24) Col. Weston is Chairman of the Westmorland County Council.



# THE NAVY; SPORT; THE LAW; U. AND LAB. BROTHERS; A SCOTTISH DUCHESS: CANDIDATES OF UNUSUAL INTEREST.

PHOTOGRAPHS BY C.N., C.P., TOPICAL, BARRATT'S, AND KEYSTONE.



COMMANDER OF THE "RENOVN" FOR TWO OF THE PRINCE OF WALES'S TOURS: CAPTAIN E. A. TAYLOR, C.M.G., R.N. (U.), CANVASSING IN E. WOOLWICH.



FOUR TIMES STROKE OF THE WINNING OXFORD EIGHT: CAPTAIN R. C. BOURNE (U.) CANVASSING IN OXFORD.



A BARRISTER MADE FAMOUS BY THE BIGLAND-BOTTOMLEY CASE: MR. A. S. COMYNS-CARR (L.) CANVASSING IN EAST ISLINGTON.



A FAMOUS TRIPLE BLUE AS CANDIDATE: COMMANDER C. B. FRY (L.) CANVASSING A FARMER IN THE BANBURY DIVISION OF OXFORD.



CANDIDATE (U) FOR THE KINROSS AND WESTERN DIVISION OF PERTH AND KINROSS: THE DUCHESS OF ATHOLL, D.B.E., LL.D.



LADY WYNDHAM'S SONS AS UNIONIST AND AS LABOUR CANDIDATES: MR. WYNDHAM ALBERRY (LAB.) AT SOUTH HAMMERSMITH (SEATED).



LADY WYNDHAM'S SONS AS UNIONIST AND AS LABOUR CANDIDATES: MR. IRVING J. ALBERRY (U.) AT THE BOW AND BROMLEY DIVISION OF POPLAR (SEATED).



ONE OF THE MOST INTERESTING OF THE WOMEN CANDIDATES: THE DUCHESS OF ATHOLL SETTING OUT TO CANVASS.

Captain Ernest A. Taylor, C.M.G., C.V.O., commanded H.M.S. "Renown" during the Prince of Wales's tours in Canada, in 1919, and in Australia and New Zealand, in 1920.—Captain R. C. Bourne is the holder of a remarkable record, for he stroked the Oxford Eight to victory in the University Boat Race in four successive years—1909 to 1912. He also rowed for Leander, and he won the University Sculls in 1910.—Mr. A. S. Comyns-Carr is a young barrister who is likely to go far, and he has already gained fame by acting as leading counsel for Mr. Bigland against Horatio Bottomley, whom he cross-examined brilliantly. He is a son of the late Joseph Comyns-Carr, dramatist and author.—Commander C. B. Fry, it need hardly be pointed out, is the famous cricketer, who has played for his country at that game and also at Association football. He is an Honorary Commander in the Royal Naval Reserve, and is particularly interested in

sea-training for boys, being Honorary Director of the Nautical School Ship "Mercury." In his day, he was captain of the Oxford University Association Football, President of the Oxford University Athletic Club, and captain of the Oxford University Cricket Club, and he once held the world's record for the long jump.—The Duchess of Atholl is the wife of the eighth Duke of Atholl, and, before her marriage in 1899, was Miss Katherine Marjory Ramsay, daughter of Sir James Ramsay, tenth Baronet, of Bamff. Her husband is the only person, other than the King, who is permitted to maintain armed retainers—the "Atholl Highlanders," a force officially recognised. Queen Victoria presented them with a colour.—Messrs. Irving Alberty and Wyndham Alberty, sons of Lady Wyndham and the late James Alberty, the dramatist who wrote "The Two Roses," are candidates in the interests of Unionism and Labour respectively.



## "SUSPICION OF VENOM": THE CUNNING GIVING OF POISONS.

"POISON MYSTERIES IN HISTORY, ROMANCE, AND CRIME." By C. J. S. THOMPSON, M.B.E.\*

THE cunning of those of "moste wyked and damnable dysposicion" who use the coward's weapon to-day, and ought, like the sixteenth-century Richard Roose, to be "boyled to deathe withoute havinge any advauntage of his clergie," is one of the most intriguing phases of murder by poison. But it is as nothing to that of the criminals of the past. Modern administration is almost invariably amateurish and by the mouth. There have been other ways of introduction, but they have been few, and, often, futile: among them—threatened, employed, or advanced by counsel as accidental cause of death—curare-tipped darts from an air-gun, inoculation with malevolent bacteria, a mattress whose stuffing was impregnated with arsenic, and nitro-benzene vapour from lavender whose scent it was sought to strengthen.

Naturally enough, poisoning by food and drink was ever the most prevalent form. There are hundreds of recorded cases; thousands of suspected, but unrecorded or unproven. Some are accounted for by faulty diagnosis, diseases unfamiliar to the physicians of the period; and by persistent old-wives' tales; but in many the serpentine wile of those more subtle than the beasts of the field is only too evident.

Let us deal first with food, and, to begin, with a classic method still favoured by Malays. "It is not generally known that the natives are accustomed to use poison in the same manner as employed in ancient times—namely, by mixing it with honey which is sometimes smeared on the under surface of a knife. The poisoner then shares a meal with his enemy and divides a water-melon in half with the poisoned blade, but is careful to eat only the upper and harmless portion as his share of the fruit. This method is said to be common in Tregganu, where potassium cyanide is

for expelling the cold," in 1611. The mysterious end of Henrietta Anne of England, Duchess of Orléans and sister of King Charles II., was attributed to diamond-dust strewn on strawberries with sugar, although Voltaire and others did not believe it, for diamond dust is without poisonous properties—merely a mechanical irritant. One Coulon declared that he had been offered four hundred louis d'or to introduce into soup prepared for Louis XVIII. of France carrots contain-

ing a paste of arsenics, yellow, white, and red. In fact, there can have been few foods free from suspicion: King John is rumoured to have murdered Maud FitzWalter by means of a poisoned egg; Sir Nicholas Throgmorton is thought to have succumbed to a "sallet" given him at supper.

As to drink, none was safe. Even water was utilised. Is it not asserted that, in the days of Nero, Britannicus died of a draught of hot water cooled by cold water which had been poisoned?

But strong drink was the customary lure. King John, runs a story, was killed by a friar who put a toad in the royal wine. The Borgias favoured both cup and dish, and they had their predecessors and their successors. Usually the liquid was deadly before it was poured out; sometimes the fateful potion was added at an opportune moment; more ingeniously, the vessel itself would be doctored. In the seventeenth century, François Belot is alleged to have had a special method which "consisted in cramming a toad with arsenic, placing it in a silver goblet, and, after pricking its head, crushing it in the vessel."

Far greater ingenuity was shown by others, if long-told tales can be credited. Clothes and equipment might be carriers of death. Queen Elizabeth might well have died "with suspicion of venom." "Not a glove or a handkerchief might approach her person which had not been scrutinised, and she was dosed weekly with antidotes." And it would seem that an attempt was made on her with a poisoned saddle-pommel. As to gloves, she had reason to dread them; doubtless she knew the rumours as to Jeanne d'Albret, mother of Henry IV. of France, who was generally believed to have died after wearing gloves that had been kept in a box whose double bottom held opium, belladonna, hyoscyamus, and other poisons.

There are writers, too, who speak of poisoned rings; of coins akin to those said to have killed the Cardinal of Lorraine, uncle of Mary Queen of Scots, directly he touched them—a very doubtful story; of deadly robes; of boots that were fatal to John, King of Castille; and of shirts so treated with corrosive sublimate, arsenic, and cantharides that they would cause a violent dermatitis with ulceration which would send the victim to bed, there to be finally "polished off" at leisure under pretence of treatment.

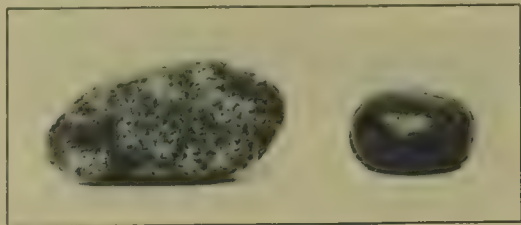
Most amazing of all are the candles and torches. As to the latter: "There is a tradition that Pope Clement VII., one of the Medici, was poisoned in 1534 by the fumes of a torch impregnated with arsenic carried before him in a religious procession. This is quite within the realm of possibility, especially if the torch or candle had been so prepared that it would give off a certain amount of arseniuretted hydrogen while being burnt in a confined space."

As to the former, there is the mystery of the illness of Leopold I., Emperor of Austria, in 1670, which was supposed to be due to secret poisoning. Giuseppe Francesco Borri was a great figure in it: An expert in toxicology, he was introduced into the Emperor's apartment, took a survey of it, examined every ornament and object, and sniffed suspiciously. Then he told the Emperor that he was being poisoned—by the atmosphere of the room. His patient questioned him: "And where does the exhalation come from?"

Borri collected the candelabra, so bringing twelve lighted candles together; pointed out the peculiar

colour of the flames and the mist rising and marking the ceiling. Then he removed the wax from the wicks, not only of those then in use, but of the whole of the Imperial store. Tests showed that all the wicks contained arsenic. "Borri concluded that nearly two and three-quarters pounds of arsenic had been employed. The candles had been supplied by the procurator of the Jesuits. It was discovered that the pater-procurator of the Jesuits, accompanied by a humble member of the order, had personally delivered the prepared candles." Questioned, he said to the steward receiving them: "The boxes contain a number of especially consecrated wax candles for use in the Imperial apartments. His Majesty, you know, receives everything he requires through the hands of us who have blessed it for his service. Inform the servants who have charge of the Imperial apartments that his Majesty gave his reverend confessor Father Muller to understand that he wished, in addition to other consecrated objects, to have such candles burnt in his rooms." So runs the story, and, at least, it is likely to have been founded on fact.

Mr. Thompson's book is full of kindred things, and it ranges from poisons in history to poisons in romance; from the poisons themselves to their users and the methods of those users; from charms to antidotes; from superstition to fact; from royal and historic poisoners to the criminals of yesterday and to-day. Altogether, it is remarkably interesting, calculated to fascinate the man in the street as well as the man of science and the student of criminology. Much research and



ONCE REGARDED AS AN ANTIDOTE TO POISONS: BEZOAR STONES—ORIENTAL (TOP) AND OCCIDENTAL (BOTTOM).

The Oriental bezoar stone is a calculus found in the intestines of Persian wild goats, cows, a species of ape, and other animals. It is known in a variety of sizes from a small hen's-egg to a hazel-nut, and is yellowish brown in colour. The Occidental is to be obtained from the llamas of Peru and from the Swiss chamois. The stones were usually kept in pierced gold cases so that they could be suspended in the wine or other liquid, before it was drunk.



SAID TO HAVE BEEN USED FOR AQUA TOFFANA: A BOTTLE WITH A REPRESENTATION OF ST. NICOLAS OF BARI.

The woman named Toffana lived in Southern Italy in the middle part of the seventeenth century, and is known by the poison bearing her name, *Aqua Toffana*. This, with others, was sold reputedly as a cosmetic, but there can be little doubt that, containing arsenic, it was used for poisoning.



USED TO DETECT POISONS IN WINES: ASSAY CUPS OF RHINOCEROS HORN—SIXTEENTH CENTURY.

From a time of great antiquity, the horn of the Indian rhinoceros was believed to possess the power of absorbing poisons brought into contact with it. Hence its use for the making of cups. It was customary for the esquire in attendance on a distinguished person to test the wine first by drinking some from his Assay Cup. In China, the tradition was not that the horn acted as an antidote, but that it indicated the presence of poison by sweating and changing colour.

employed for the purpose." Similarly: "Plutarch and Ctesias relate that Queen Parysatis, the mother of Cyrus the younger, during the reign of Artaxerxes II. (405-359 B.C.), poisoned her daughter-in-law Statira by means of a knife, one side of the blade being smeared with venom. A bird was set before the two Queens at supper, and was divided by the poisoned knife; Parysatis ate her half with impunity, but Statira died."

Sweets have been the agents on numberless occasions, notably in India. George Home, Earl of Dunbar, is said to have perished of "tablets of sugar given him



USED TO DETECT POISON: A DRINKING CUP OF "UNICORN'S HORN"—SEVENTEENTH CENTURY.

The horn of the "Unicorn," really the tusk of the Narwhal, was supposed to protect from poisons and other ills. In the Middle Ages, a horn was worth about ten times the price of gold, and in 1553, one brought to the King of France was valued at £20,000 sterling. The effect of poison was believed to be neutralised on coming into contact with the horn.

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knowledge have gone to the making of it; the labour was well worth while, for it will rank with the best books of its kind.

E. H. G.

\* "Poison Mysteries in History, Romance, and Crime." By C. J. S. Thompson, M.B.E., Author of "The History and Romance of Alchemy and Pharmacy," etc. Illustrated. (The Scientific Press, Ltd.; 20s. 6d. net.)



# THE INTIMATE SIDE OF ELECTIONEERING: CANDIDATES; HELPERS; VOTERS.

PHOTOGRAPHS BY L.N.A., C.N., TOPICAL, AND I.B.



TACKLING A LABOURER: CAPT. INSTONE (UNIONIST CANDIDATE OPPOSING MR. CHURCHILL) WITH HIS WIFE, CANVASSING IN LEICESTER.



A VETERAN OF THE AGRICULTURAL LABOURERS' UNION, WHO IS AGAIN CONTESTING SOUTH NORFOLK: MR. GEORGE EDWARDS, O.B.E., J.P.



THE HEIR TO AN EARLDOM CANVASSING AT SOUTHCOTE: VISCOUNT ELVEDEN (LEFT), UNIONIST CANDIDATE, TALKING TO CONSTITUENTS.



"FORWARD! THE DAY IS BREAKING!" MISS SUSAN LAWRENCE (LABOUR) SPEAKING FROM AN INSCRIBED WHEELBARROW IN EAST HAM.



ELECTIONEERING BY MOTOR: SIR DONALD MACLEAN, LIBERAL CANDIDATE FOR KILMARNOCK (AYR AND BUTE), AND LADY MACLEAN.



AN EARL'S BROTHER AS LABOUR CANDIDATE FOR CHELSEA: THE HON. BERTRAND RUSSELL (STANDING) AND HIS WIFE (SEATED).



THE "WALKING M.P." SEEKS FEMININE SUPPORT: MR. F. GRAY, LIBERAL CANDIDATE FOR OXFORD, AMUSES A GROUP OF WOMEN VOTERS AND CHILDREN.



TOURING HIS CONSTITUENCY: LIEUT.-COL. SIR ALAN BURGOYNE (U.), AYLESBURY (BUCKS), AND LADY BURGOYNE, IN THEIR CAR.



HOUSE-TO-HOUSE CALLS: MR. D. L. FINNEMORE, LIB. CANDIDATE, SPARKBROOK (BIRMINGHAM), CANVASSING, WITH HIS SISTER (RIGHT).

Captain Instone is the Unionist candidate for West Leicester, where the Liberals are represented by Mr. Winston Churchill, and the Labour Party by Mr. Pethick Lawrence.—Mr. George Edwards was defeated in the last election for South Norfolk. When in Parliament previously he was the only Member who had actually worked as an agricultural labourer.—Viscount Elveden, eldest son of the Earl of Iveagh, sat for Southend from December 1918 until the recent Dissolution.—Mr. Bertrand Russell, brother of Earl Russell, contested Chelsea in the Labour interest in November 1922. He married (secondly) in 1921 Miss Dora Winifred Black, daughter of Sir Frederick Black.—Sir Alan Burgoyne, a Director of the

famous Australian wine firm, served during the war in France, Italy, and Palestine. He has written several books on Naval matters, besides poems, and he founded and edited the "Navy League Annual."—Sir Donald Maclean was M.P. (Liberal) for Peebles and South Midlothian from 1918 until the Dissolution. Previously he had sat for Peebles and Selkirk, and for Bath, and had been Deputy Chairman of Committee in the House of Commons.—Mr. Frank Gray, then M.P. for Oxford, beat Capt. Ainsworth, M.P. for Bury, last August, in their famous 23-mile walking-match in full war-kit from Banbury to Oxford. He collapsed on reaching the Martyrs' Memorial, which was the "winning post."



# THE WORLD OF SCIENCE.

## THE ORIGIN OF THE BIRD'S WING, AND THE PROBLEM OF FLIGHT.

By W. P. Pycraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

NOWADAYS, whatever promises to throw any light on the problems of flight is welcomed by all. As a rule, however, those who are interested in this subject are content to regard flight, in whatever shape it presents itself, as an accepted fact; and so far, where the science of aviation is concerned, birds

animals," he lays it down as impossible that a "cannon-bone" could ever be developed save in a creature which had to run swiftly over hard ground. This is an assumption which is not borne out by what we know of the evolution of the foot-bones of the arboreal marsupials. The peculiarities of the hallux, or hind-toe, of the bird affords him still further evidence in support of his views. But here, again, his arguments are most unconvincing. All other attempts at explaining the origin of the bird's wing and its powers of flight have been based on the assumption that the "Pro-avian," the incipient bird, was an arboreal creature.

American palæontologists appear to be satisfied with a theory advanced by Mr. William Beebe, an ornithologist of no mean standing. Accepting the view of all competent authorities that birds' feathers have been derived from reptilian scales, Mr. Beebe has postulated a "reptile-bird" which lived in trees, leaping from higher to lower boughs, by the aid of large expansions of incipient feathers disposed along the

hinder border of the fore-limb and each side of the leg and tail. These expansions formed a sort of parachute, enabling a kind of gliding-flight from higher to lower boughs to be made. In the course of time, it is supposed, these excursions gained in force, and finally developed into true flight. There is something almost pathetic about these "guesses at truth." The man of science is always supposed to be so keenly observant that nothing escapes his eagle eye. But even he is occasionally caught napping!

In a restoration evolved in America, and in another made in Germany, the wing of a modern bird has been grafted on to a tri-dactyle hand such as is utterly without even a shadow of justification. The external details of these wings are so carefully modelled upon those of modern birds that both the "primary" and "secondary" flight-feathers, and their coverts, are most exactly and precisely rendered! The "primary" feathers extend, of course, from the wrist-joint outwards along the bony skeleton of the hand, so that when the wing is closed, these "primaries" are brought under the "secondaries." It has never occurred to these wizards who conjure up spirits from the vasty deep that these two types of flight feathers could not possibly exist in a wing where, on their own showing, there could be but one series—those borne by the fore-arm! There can be no escape from this criticism; because in these "restorations" the three fingers, answering to those of modern birds, are shown as though they were short, quite free, projecting beyond the flight-feathers, and used as claws for climbing purposes, as though such adjuncts would be necessary in spite of the fact that flight was now well developed!

Some years ago, the late Dr. Herbert Hurst postulated a fourth finger for the support of the "primaries," and wrote a learned paper to prove

the soundness of his views. In my youthful ardour, for that was many years ago, I ventured to correct him. He resented criticism, and went off to Berlin to study the skeleton of the earliest known fossil bird, the Jurassic *Archæopteryx*, on which he had based his arguments, but which he had never seen. He came back and nailed his colours to the mast. Thereupon I, too, had to make a pilgrimage to Berlin to study the same specimen. I came back, and I nailed my colours to the mast. My flag is flying yet, for the restoration I then gave has been generally accepted—though, as I have already said, by no means universally so.

The accompanying restoration, which I made on my return, is based on a very careful and close study of the famous fossils in the Berlin and British Museums, and it brings out one or two extremely interesting features of this, the most ancient and most primitive bird yet discovered. The skeleton of that wing, it should be remarked, holds a position about midway between the embryo and the juvenile stages of the wing in modern birds. But one of its most significant features is seen in the free finger-tip, armed



THE ANCESTRAL BIRD AS CONCEIVED BY BARON NOPSICA: A LIZARD-LIKE CREATURE, RUNNING ON ITS HIND-LEGS, AIDED BY AN INCIPIENT PATAGIUM ON FORE-LEGS AND TAIL.

have formed the chief source of information. Some, it is true, have toyed with the aerial excursions of flying-fish, but very few seem to have studied the flight of creatures like bats, beetles, and butterflies, though these would well repay careful scrutiny. Fewer still have displayed any interest in the problems which are associated with the origin of flight. And here, as a starting-point, birds, no doubt, are most valuable. How, and when, did the ancestral bird acquire the power of flight?

Of late years many theories have been advanced to account for this beginning; and one of the latest is that put forward by Baron Nopsca, at a recent meeting of the Zoological Society. An acknowledged authority on fossil reptiles, his views are to be examined with all seriousness. He insists, in the first place, that we must postulate a terrestrial "Pro-avian" ancestor. That is to say, a creature that was yet a reptile, but, at the same time, a nascent bird. It was a lizard-like creature which had developed the power of bipedal locomotion. The "Friedl-lizard" (*Chlamydosaurus*) of to-day has also developed this power. Be it noted, however, that though this creature, when in a hurry, will get up on its hind-legs and run, with considerable swiftness, for a short distance, it speedily has to come down on all-fours again. This is its ordinary mode of progression, for the fore-limbs are still those of a normal or typical lizard.

In this postulated pioneer along the path of progress the hind-legs were long, while the fore-legs, which were shorter, lacked two of the original five fingers. Baron Nopsca endeavours to illuminate his thesis by means of a rather crude diagrammatic picture of this "bird in the making." From this it is apparent that the hinder border of the arm and fore-arm bore a number of enlarged scales, while the long tail was similarly fringed on either side. These scales, it is suggested, materially assisted to carry the weight of the creature when running, tending to lift it off the ground. With each succeeding generation, it is suggested, there was an increase not only in the size of these scales, but in their number. And with this increase there went a change of structure, the scales becoming more and more feather-like, until, in course of time, they assumed the structure of true feathers as we know them to-day. There are some who hail this attempted explanation as an achievement—that is to say, they regard it as a completely satisfactory solution of the difficulty of accounting for the origin of the bird's wing. This view is rather surprising. The tri-dactyle hand of this hypothetical creature gives not the slightest promise of developing into an avian hand; on the contrary, the fingers are rather such as one would regard as decadent structures, and therefore quite incapable of developing into the avian hand.

Baron Nopsca's conception of the evolution of the bird's wing has been governed, more than anything else, by his interpretation of the modern bird's hind-leg. In the matter of its ankle-bones this is typically reptilian. Let it pass at that. But the segment of that limb between these ankle-bones above, and the toes below, is peculiar. For it is made up of three separate bones, answering to those which form the skeleton of the sole of the human foot. But these three are to be seen as separate elements only in the embryo and nestling stages. In the adult they become welded together to form a single, solid shaft of bone, answering to the "cannon-bone" in the leg of, say, the horse. Reasoning from the conditions which have fashioned the legs of the horse, and other "hoofed



SUGGESTING A POSSIBLE MODE OF THE ORIGIN OF FLIGHT FROM AN ARBOREAL TYPE: ONE OF THE "PRO-AVES," OR INCIPIENT BIRDS (AFTER PYCRAFT).

with a claw, which projects beyond the outermost flight feather. It represents a stage in the history of the evolution of the avian wing which persists to-day in the wing of the nestling of that singular bird, the *Hoatzin*, of the Amazon region.

The nestling of that bird is hatched in a tree overhanging the water. Almost as soon as hatched, it starts using beak and wings and feet in climbing about the branches of the nursery tree. At this stage the second finger is unusually long and armed with a large claw. The flight-feathers speedily make their appearance. But mark this. The development of the four outermost flight-quills is arrested until the inner feathers have grown long enough to break the force of a fall, if such should occur. As soon as this margin of safety has been attained, the outermost, arrested, feathers begin to grow. Had they started before, they would soon have made the claw at the end of the second finger useless, and there would not have been sufficient wing-area to sustain the body in mid-air. Till now, the hand has exceeded the fore-arm in length. But with the development of the outermost quills the absorption of the claw and the shortening of the hand begins, till, in the adult, the proportions of the limb are reversed, the fore-arm ultimately exceeding the hand in length.

In the wing of *Archæopteryx*, the stage represented in the wing of the nestling *Hoatzin* obtained throughout life. And this because, probably, a long finger-tip and claw were necessary during the time when the quills were moulting, for the method of moulting the quills gradually in pairs had not been evolved; but, as with the ducks and some other birds to-day, all the quills were moulted at once, leaving the birds, for a time, flightless. Aquatic birds can escape their enemies by retreating to open water; but to a tree-dweller, the loss of flight spells disaster.

*Archæopteryx* is an indubitable bird in all but its teeth and the long, lizard-like tail. Concerning these I hope to say something on another occasion. It must suffice now to point out that no theories as to the origin of birds and their powers of flight can be of any worth unless the facts presented by this wonderful relic are carefully taken into account. That birds derived their powers of flight from an arboreal, and not a terrestrial ancestor seems to be a conclusion from which there can be no escape, when all the facts are taken into consideration.



THE EARLIEST KNOWN FOSSIL BIRD: THE JURASSIC *ARCHÆOPTERYX*—A RESTORATION (AFTER PYCRAFT) FROM FOSSILS IN THE BRITISH AND BERLIN MUSEUMS. Each vertebra of the long, lizard-like tail bore a pair of stiff "quill-feathers." The fan-shaped arrangement of the tail-feathers in modern birds has been derived by telescoping a tail of this ancient type.

All Illustrations on this Page from Photographs by E. Rose.



## EARLIER THAN THE MADRID PICTURE:

A NATIONAL GALLERY TITIAN IN TWO STATES.

BY COURTESY OF THE NATIONAL GALLERY.

1  
MR. W. G. CONSTABLE, of the National Gallery, writes: "The 'Venus and Adonis' of the National Gallery has long been regarded as at best a studio version of Titian's famous painting in Madrid. Through its thick coat of varnish, darkened and browned by time, traces of Titian's own hand could be detected; but the remainder suggested only the work of a skilful follower. Recently, however, repair of the picture became an urgent necessity. . . . The old varnish was removed, revealing . . . an indubitable Titian. Details, no less than the whole, proclaim the fact. The bold, free handling of the sky, with its sense of movement and atmosphere; the modelling of the figures, now somewhat rubbed, but sensitive and expressive of underlying structure; the crisp, decisive painting of the dogs, and of such details as the robe of Venus and the quiver and arrows which hang from the trees, all point to the master. The paint is thin and translucent with lapse of time, and beneath it can be seen traces of the flowing brush strokes with which Titian sketched in the main elements of the design. Even more interesting is the fact that the trees to the left filled a greater space than at

[Continued in Box 2.]



AS IT WAS BEFORE THE RECENT REMOVAL OF THE OLD VARNISH: TITIAN'S "VENUS AND ADONIS" IN THE NATIONAL GALLERY, HITHERTO REGARDED AS A STUDIO VERSION OF THE FAMOUS MADRID PICTURE.

2  
present, and that to improve the composition the artist carried his sky over part of the foliage. This underlying foliage can be seen in at least two places; and these *pentimenti* (as they are technically called) are most valuable evidence that the National Gallery picture is not derived from the one in Madrid, but, on the contrary, is an earlier and experimental version, the lessons of which bore fruit in the improved composition of the Madrid work. As the picture can now be seen in the Gallery, without final repairs and its new coat of varnish, study of the evidence is especially easy. Probably, when Titian undertook the 'Venus and Adonis' in 1554 for Philip II. of Spain, he was out of practice in mythological subjects. Evidently, the first attempt at the 'Venus' did not satisfy the painter, who preferred to paint a new picture for Philip, and disposed of the other to the Colonna family, from whose collection it came to the National Gallery. Not only is a door opened into the artist's workshop, and the process of his mind revealed, but we are introduced to Titian's latest period, as yet unrepresented in the National Gallery, wherein was recaptured the spirit of pagan poesie."



AS IT IS AT PRESENT, WITH VARNISH REMOVED AND WITHOUT FINAL REPAIRS, SO THAT EVIDENCES MAY BE STUDIED: THE NATIONAL GALLERY "VENUS AND ADONIS" REVEALED AS "AN INDUBITABLE TITIAN," AND "AN EARLIER AND EXPERIMENTAL VERSION" OF THE LATER MADRID WORK.



## THE RESURRECTION OF YPRES: THE CITY AS IT WAS

PHOTOGRAPHS BY COURTESY OF MR. G. TOPHAM FORREST.



1. AS IT WAS IN 1912: A GLIMPSE OF PRE-WAR YPRES (LOOKING S.E.), WITH ST. MARTIN'S TOWER IN THE BACKGROUND.



2. AS IT WAS IN 1919: A VIEW IN THE SAME DIRECTION (TOWARDS THE SOUTH-EAST)—UTTER DESOLATION IN YPRES AFTER THE WAR.



3. AS IT IS TO-DAY: YPRES RE-RISEN, WITH NEW BUILDINGS IN THE OLD STYLE—THE SAME CORNER OF THE MARKET PLACE AS IN NO. 1.



7. AS IN 1919: YPRES (LOOKING N.W.) WITH ITS CLOTH HALL (LEFT BACKGROUND) AND CATHEDRAL WRECKED BY GERMAN GUNS.



8. AS IT IS TO-DAY: RESTORED YPRES, WHERE THE REBUILDING OF SCHOOLS AND HOSPITALS HAS RECEIVED SPECIAL CARE—A VIEW LOOKING NORTH.

## BEFORE AND AFTER THE WAR, AND AS IT IS TO-DAY.

NOS. 5, 6, 7 AND 10 BY ANTONY (YPRES).



4. AS IT WAS IN 1919: ST. MARTIN'S CATHEDRAL BATTERED INTO SHAPELESS RUINS BY GERMAN SHELLS—THE INTERIOR, LOOKING TOWARDS THE TOWER.



5. AS IT IS TO-DAY: ST. MARTIN'S CATHEDRAL IN COURSE OF RECONSTRUCTION —SCAFFOLDING ROUND THE NEW APSE AND TRANSEPT.



6. AS IT WAS IN 1912: ST. MARTIN'S CATHEDRAL, YPRES, A FINE GOTHIC BUILDING OF THE THIRTEENTH CENTURY.



9. AS IT IS TO-DAY: RESTORED YPRES, WHERE MANY OF ITS 3780 PRE-WAR HOUSES (ALL DESTROYED) HAVE NOW BEEN REBUILT—A VIEW LOOKING SOUTH.



10. AS IT WAS IN 1919: YPRES (LOOKING SOUTH) SHOWING THE DESOLATION WROUGHT BY THE GERMAN BOMBARDMENT.

There is no city in the world where British war memories are so deeply enshrined as at Ypres, where a multitude of graves testifies to the immortal heroism of our soldiers. The above photographs show typical views of Ypres as it was before and after the war, and the wonderful progress that has already been made in the work of restoration. Their publication here is due to the courtesy of Mr. G. Topham Forrest, chief architect to the London County Council, who recently gave a remarkably interesting lecture on "The Rebuilding of Ypres," before the Royal Society of Medicine. "More than 4000 workmen," he said, "were engaged in the work of methodically clearing the ruins and classifying the recovered materials up to the beginning of 1921, and only then was it sufficiently advanced for a beginning to be made on the reconstruction of public buildings and private dwellings. . . . The question whether to reconstruct all these, or to preserve the ruins as a witness to the horrors of the Great War, gave rise to much controversy. . . . As regards the Cloth Hall, the question

has not been definitely decided. . . . At St. Martin's (the Cathedral) the apse and transept are being reconstructed. . . . It is especially to the reconstruction of schools and hospitals that attention has been given. . . . The number of private houses in Ypres before the war (all of which were destroyed) was 3780. At the end of September last there were 1500 dwellings inhabited, 200 ft for habitation, and 789 in course of reconstruction. These, with 750 temporary buildings and huts, make a total of 3229 dwellings. The rate of progress may also be realised from the fact that by December 31, 1919, the number of the population had risen in twelve months from 11 to 2126, and at the end of September last it stood at 13,053. The population before the war numbered 18,050." Care has been taken in rebuilding to preserve the ancient style of architecture. The initial work of re-establishing the water supply, sewage system, gas and electric lighting services was in itself a difficult and laborious task.



## WITH RESCUE-NET FOR "CATCHING" WRECKED CREWS: THE WORLD'S LARGEST MOTOR-LIFEBOAT.

DRAWN BY OUR SPECIAL ARTIST, C. E. TURNER.



FITTED WITH AN OVERHEAD NET INTO WHICH THOSE ON BOARD A WRECK MAY JUMP: NEW BRIGHTON'S NEW MOTOR-LIFEBOAT. THE "WILLIAM AND KATE JOHNSTON." IN AN IMAGINARY SCENE TYPICAL OF RESCUE-WORK AT SEA.

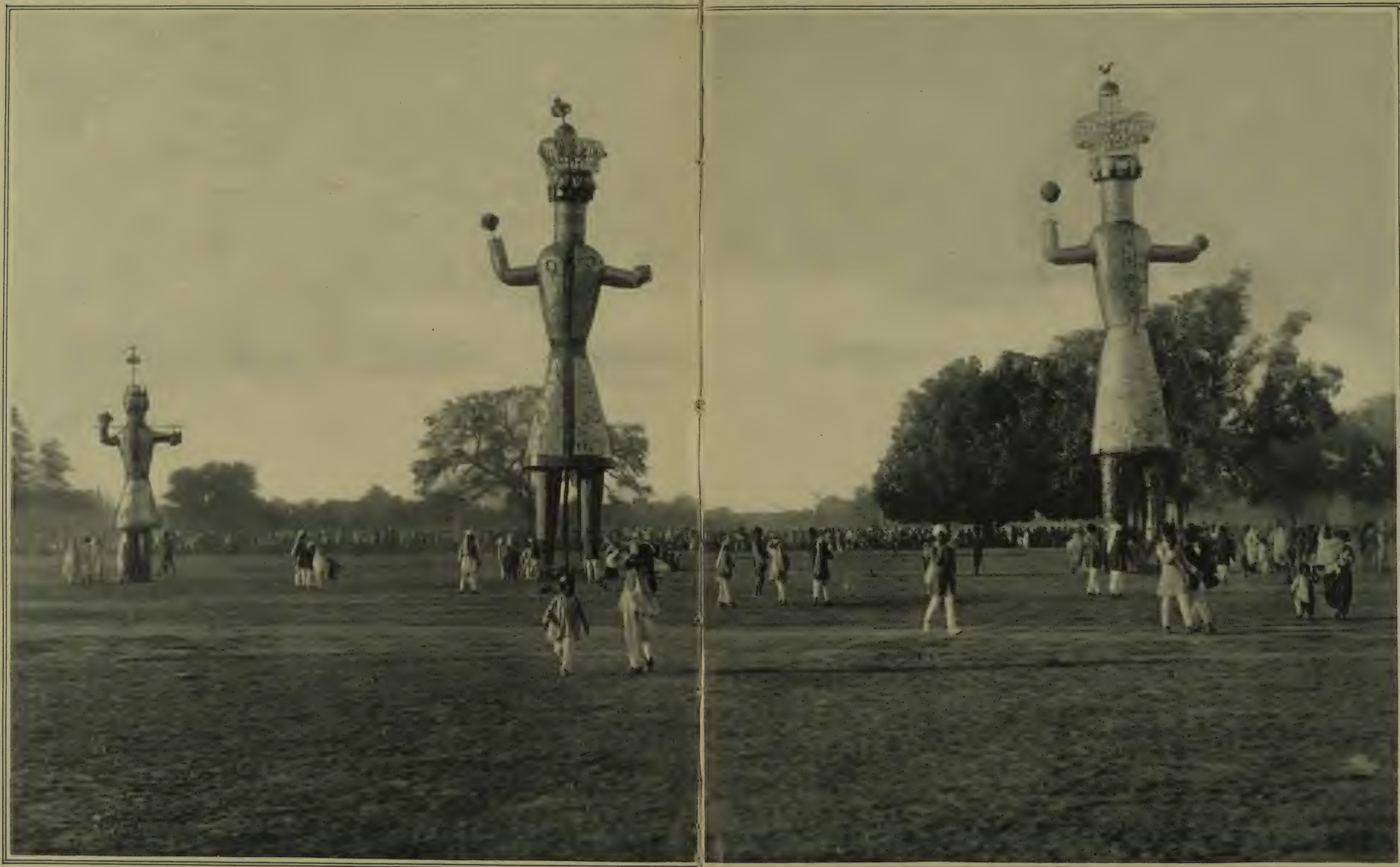
We give this drawing in view of the approaching centenary of that magnificent voluntary society for saving life at sea, the Royal National Lifeboat Institution, which came into being at a meeting held in the City of London Tavern on March 4, 1824. The founder was Colonel Sir William Hillary, and among others present at the meeting were Peel, Canning, Wilberforce, Lord John Russell, Lord Liverpool (Prime Minister), the then Archbishop of Canterbury, and the Bishops of London and Chester. The Prince of Wales, who is President of the Institution, has written a stirring preface to its official history, "Britain's Lifeboats: the Story of a Century of Heroic Service," by Major A. J. Dawson. Mr. C. E. Turner's fine drawing represents an imaginary rescue by

the "William and Kate Johnston" recently established at New Brighton, near Birkenhead. She is the largest motor-lifeboat in the world, and is provided with a net into which people may jump from a wreck. Explaining the scene, the artist writes: "Engine-room breakdown, the result of the 'racing' of her propeller in heavy seas, has caused the steamer to go ashore on dangerous sand. Her exhausted crew are driven to the stern by the seas breaking over her forward and amidships. The lifeboat cannot take advantage of the 'lee' under the port side of the ship, owing to the danger of her rolling over. The lifeboat is shown in the partial shelter of the stern, whose overhang makes the jump for life possible."—(Drawing Copyrighted in the United States and Canada.—C.E.)



# BURNT ON RAMA'S VICTORY DAY: EFFIGIES OF RAVNA, THE DEMON KING IDENTIFIED BY HINDUS WITH THE EX-KAISER.

PHOTOGRAPH SUPPLIED BY BASHESHAIR NATH CHOPRA.



A GREAT HINDU FESTIVAL AT LAHORE RESUMED THIS YEAR AFTER BEING IN ABEYANCE SINCE 1919: GIGANTIC EFFIGIES OF RAVNA, THE DEMON KING OF CEYLON SLAIN BY RAMA, WHOM HINDUS IDENTIFIED WITH KING GEORGE.

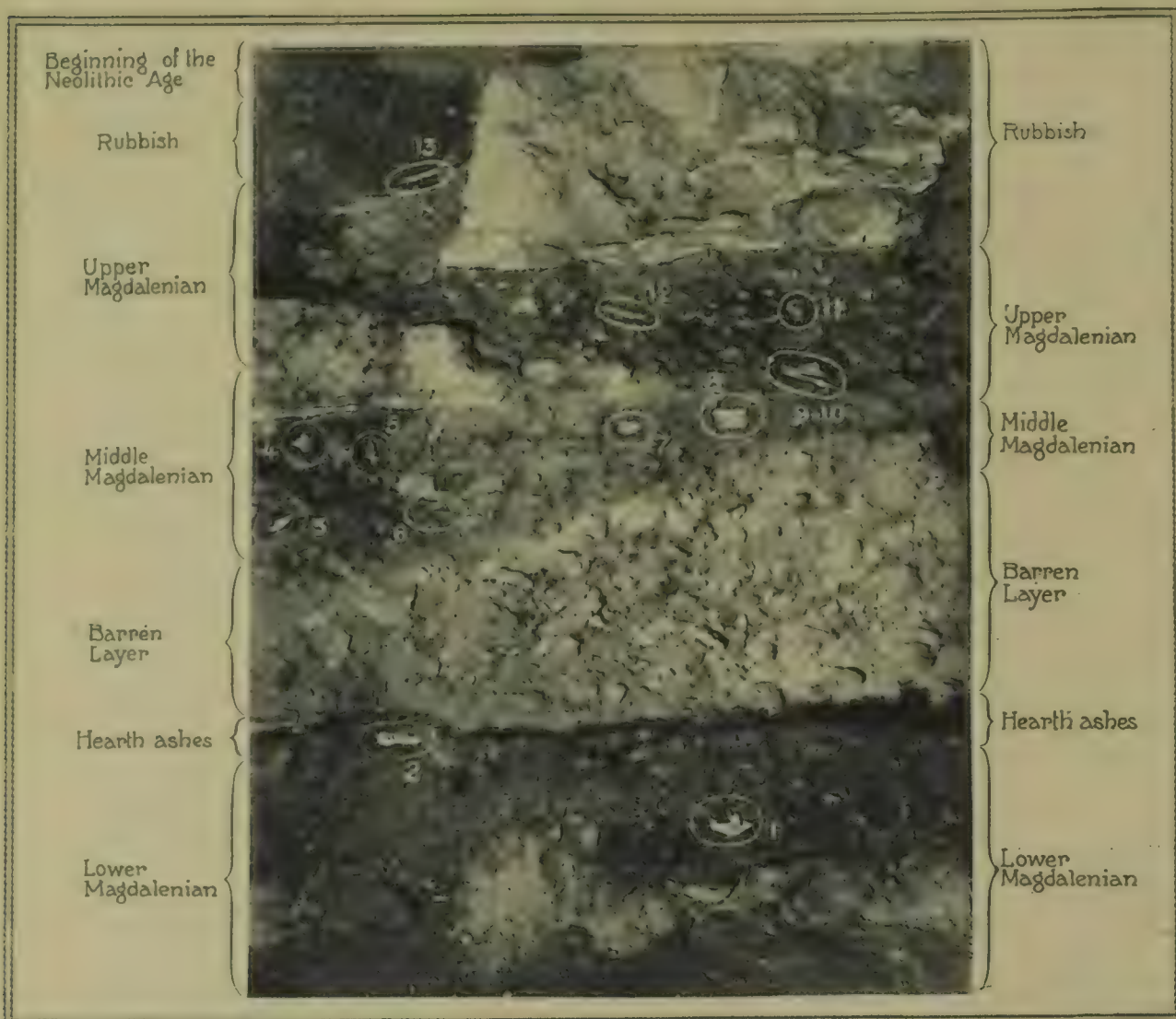
Our correspondent who sends this remarkable and interesting photograph, Mr. Basheshair Nath Chopra, writes: "On October 19, over 200,000 persons (old and young of both sexes) enjoyed the Dusehra Celebrations held in Minto Park, near the Fort, Lahore. From time immemorial these functions have been performed by Hindus all over India, with the greatest enthusiasm, to keep fresh the sacred memory of Rāma's victory over the tyrant, King Ravna of Lanka (Ceylon). Rāmāyana, the sacred book of the Hindus, tells the whole story. The cause of war between Rāma and Ravna was that Ravna had carried away Rāma's beautiful wife, Sita. As legend goes, before coming to the throne, Ravna was a learned authority on religious books. He received a pledge from Yam Raja, god of death, that 'death' should have no power over him either by day or night. But when he became king he forgot everything which was

good, and was killed ultimately by Rāma at a time when it was neither day nor night, but evening, when day and night meet. Throughout India every year on Rāma's victory day (Dusehra) Ravna is burnt in effigy immediately after the sun goes down. The celebrations in Lahore were not successful after the sad happenings at Amritsar in 1919. There had since been no Dusehra rejoicings until the present year. It was noteworthy that on this occasion there was an absolute absence of racial hatred. A good number of Europeans came to witness the celebrations. The Non-Co-operating element appeared to be missing. The photograph shows effigies of Ravna, burnt in Lahore this year. They afforded a fine spectacle. It will not be out of place to mention that during the great European War King George was mentioned as Rāma and the Kaiser as Ravna by all Hindus in India, who were sure of King George's victory."



## EACH STRATUM A HUMAN EPOCH: THE "CAPITAL OF PRE-HISTORY."

PHOTOGRAPHS AND DESCRIPTION BY M. JEAN FOURGOUX.



<sup>1</sup>  
IN an article describing Les Eyzies, "the capital of pre-history," in the cliff-bordered valley of the Vézère, in the Department of Dordogne, Southern France, M. Jean Fourgoux, a well-known French archaeologist of that district, writes: "The neighbourhood of Les Eyzies, 25 miles south of Périgueux, is one of the centres of the earliest civilisations on our soil, one of the homes of the world's most primitive culture. Its origins take us back, perhaps, 100,000 years, while it is 10,000 or 15,000 years since the great period of the Stone Age, when the clever Magdalenian hunters appeared, a race of advanced intelligence, nearer to us in that respect than certain primitive races of the modern world. Whatever their antiquity, it is a fact that man first established himself in the country on the plateaux; then, when the cold became too acute, on the exposed terraces or the bases of the hills which bordered the actual valleys of the Vézère and the Beune. These valleys, the formation of which had ended during the flood period, afforded, in the shelter of their rocks, refuges and caves well suited to human habitation. And it is thanks to the excavations which have revealed the tools, industry, and art of the occupiers that we can imagine what the life and social conditions in those ages were like. In order to assist imagination as well as to preserve

[Continued in Box 2.]

SHOWING THE VARIOUS OBJECTS EMBEDDED IN STRATA REPRESENTING DIFFERENT PREHISTORIC PERIODS OF THE STONE AGE—THE LOWEST SOME 15,000 YEARS OLD: A KEY TO THE LARGE PHOTOGRAPH ON THE OPPOSITE PAGE.

The objects are, as numbered:—(1, 2 and 4) Fragments of reindeer jaw. (3) Bone splinter. (5) Animal joint. (6 and 8) Fragments of reindeer shoulder-blade. (7) Horse's tooth. (9 and 10) Fragment of reindeer jaw and (above) a spear-point. (11) Nucleus of flint, remainder of a block cut up. (12) Double-barbed harpoon. (13) Reindeer antler pierced. The height of the section reproduced is about 7 ft.



<sup>2</sup>  
irrefutable evidence for science, certain parts of the country strata of earth have been left intact, where each stratum represents a civilisation. One of the most curious of these is at Laugerie Basse, on the left bank of the Vézère, near the station at Les Eyzies. In primitive times there existed on that spot, at the foot of a cliff 300 ft. high, on a wide terrace considerably above the actual river level, one of the most important encampments of the region. Behind a mound of rubbish—several thousand cubic metres thick—which obstructed the front of a huge overhanging cliff, can be seen one of its shelters, that of Les Marseilles. It is in this shelter of Les Marseilles, near a streamlet which runs amid ivy and lycopodium (club moss) a few yards away from a cavity in the overhanging cliff, where the troglodyte may also have taken refuge, that this stratum has been preserved as it was found at the time of excavation. Varied natural characteristics make the strata, which are sometimes tortuous, throw out the different archaeological levels where different objects have been left visible: carved flints, the antlers of a reindeer, hunting weapons, animals' jaws, and various bones, which were probably the remains of a meal. The oldest stratum carries us back twelve or fifteen thousand years. It belongs to the beginning of the Magdalenian period; engraved objects, very frequent later on, were very rare then. A light blackish

[Continued below.]



SHOWING THE POSITION OF THE SECTION OF STRATA (IN FRONT AND TO THE LEFT OF THE MAN) ILLUSTRATED ABOVE AND ON THE OPPOSITE PAGE: THE ROCK-SHELTER OF LES MARSEILLES.

[Continued.]

stratum obviously represents remains of hearth fires. Our ancestors knew the use of fire a very long time ago. Let us picture them standing beside the cinders, cooking between two stones a fish from the Vézère, or placing on the hot slabs a slice of horse. Next comes evidence of an interruption of habitation: a barren stratum, containing no objects. Where did the inhabitants of the district go? Did they emigrate to some other part of the country? Perhaps they merely

established themselves temporarily in some neighbouring part of the same shelter. Be that as it may, when the inhabitants came back to the same place their civilisation had advanced. A notable discovery made close by, in the first level that represents the return, was the head of a reindeer sculptured in the round, which is a real masterpiece. There were other delightful objects, which were perhaps amulets; also flint graving tools which were used in those days to make

[Continued opposite.]



## THE EARTH AS HISTORIAN: A PAGE FROM THE RECORD OF THE ROCKS.

PHOTOGRAPHS AND DESCRIPTION BY JEAN FOURGOUX.



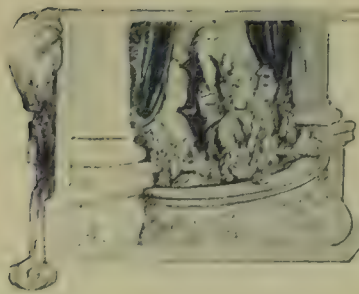
CONTAINING RELICS OF STONE AGE MAN (SEE KEY OPPOSITE) FROM 15,000 YEARS AGO: A SECTION OF STRATA, NEAR LES EYZIES, REPRESENTING SUCCESSIVE PERIODS, WITH OBJECTS LEFT EMBEDDED IN IT.

*Continued*

charming pictures on the bones of bears and reindeer. These have been deposited in a little museum on the plateau of Laugerie. This was the Middle Magdalenian period, to which succeeded, as shown in the next stratum, that of the Upper Magdalenian. One of those fine barbed harpoons which, with the slender needles, characterise this latter period, appears in the soil. With the disappearance of the Magdalenian man, the shelter of Les Marseilles was for a long time devoid of inhabitants.

Above a layer of rubbish, we only trace them again in the Neolithic stratum, after an interval of between two and three thousand years; that is to say, six or seven thousand years before our era. In a more temperate climate than during the Magdalenian period, a new race had established itself. Its polished axes and pottery have been discovered; while the bones of dogs and pigs indicate the development of a new fauna."





# The World of the Theatre.

By J. T. GREIN



## ACTING AND FEELING—MORE VIEWS.

LAST week we began the symposium on "Acting and Feeling" with Mr. Matheson Lang's stimulating and characteristic reply. To-day we continue with a batch of letters from distinguished actors and actresses, and "the cry is still, They come." I am very grateful for the ready response, which proves that the everlasting question, far from being thrashed out, elicits new and unexpected aspects. But I would warn my "delightful friend and honoured enemy," Mr. Fred Wright, that I have held no brief for the "non-feelers," and that I have simply tried to hold the scales in the impartial equity of a summing-up, fortified by experiences culled from life.

Miss Meggie Albanesi writes:

You ask me whether or not an actor should feel his own emotions affected by the part he is portraying. It is, as you say, an old problem, and one to which it will always be impossible to give a definite answer.

In my opinion, it is not possible sincerely to convey to the audience any emotion which one does not feel, to some extent, within oneself. The brain may suggest expressions and actions suitable to the situation, but without some real feeling surely there will be something lacking.

At the same time, while an actor should feel his part, I think his feelings should be under his control, rather than be allowed to gain control of him. When players lose control of themselves, they lose control of their audience. The power of feeling is a gift. The actor is lucky who possesses it and who can use it with restraint and judgment, as all gifts should be used.

These are, as clearly as I can put them, my views on this always most interesting question.

Miss Yvonne Arnaud:

I have read your article on "Acting and Feeling" with great, great interest. You are quite right when you say that actors and actresses do not dare to tell the truth about their feelings when acting, in fear that the public or managers would not believe in them. But the truth is, that gifted artistes can play a part and think of something totally different from what they are acting. I have always been told, and read also, that Talma could play the most tragic part and make his audience gasp with horror; then, at the same moment, turn his head towards the coulisses, and give a capital wink! Yet the audience was overwhelmed by the intensity of his playing.

If you feel really too much what you are acting, you miss to convey your feeling to the audience. It is an extraordinary fact, but it is so.

I am afraid I am very bold in telling you all this, and I am sure many actors and actresses think differently; but, after all, it may be a matter of temperament. We all have three or four natures in ourselves, and it is quite possible to have two "going" at the same time, but very few people will admit it!

Denis. Neilson-Terry:—

A very active ear is an essential equipment for an actor. The producer can tell him whether he moves, gestures, and uses his eyes correctly, but the actor alone can know how, when, and why he handles his voice and what he can get out of it, and surely the voice is the very essence of acting. By handling the voice I do not mean trying for beauty of tone—that "is" or "is not" in an actor; I mean the ability to produce the correct emotional note at the right moment. This calls also for a quick brain and, above all, control. A pianist who continuously used the pedal would become as dull as one who never made use of it at all. An actor must feel his scene first of all, get the sound of it in his ear, and then reproduce it nightly to the best of his ability. Actually

to feel night after night acute emotional suffering is a short cut to the mad-house. One should use technique and a splendid sense of mimicry, and technique is control and a knowledge of what you are doing all the time.

I think it is great fun to let yourself go and plunge into a whirlwind of hysterical bravura, but it isn't great acting. Anyone with a large voice, plenty of self-pity, and a glorious lack of what is ridiculous can do that. I do believe, though, that in lyrical or poetical work—in, for instance, such a part as Oberon—it would be permissible for an actor to lose himself in the sheer splendour of the lines and let them go to the four winds; because the actor who listened to his voice in that particular kind of part would in all probability fall in love with it. But the part is not human, therefore control is not necessary, nor perhaps desirable. Hamlet, on the other hand, being an intensely analytical creature, requires a control and ear sense that few actors can give it, because of the mastery the actor requires over his emotions. Fancy

player feels, the less he or she conveys to the audience. Oddly enough, this does not in any way apply to the screen. D. W. Griffith has repeatedly told me that he will never allow an emotional scene, or indeed any scene, to pass unless there is real, definite, vibrant sincerity.

If the heroine's baby is dead, he works on the feelings of the heroine by a marvellous power of suggestion until

she can really believe that this worst of all tragedies has happened; for, as he says, you can get away with murder with a big, warm-hearted, receptive audience, because they supply half the emotion themselves, but the cold, calculating camera, made of glass and steel, will not give to the public anything that the artist has not supplied. I cannot, of course, speak from much experience of the theatre, as on the speaking stage I am a humble, but very earnest, beginner.

Fred Wright:—

Dear (for this time only) Friend the Enemy,—No, I am dead against you. To say an artist can sway his audience—himself unfeeling—is like saying I, who know no music, could write Wagner's Nibelungen Ring. A man may walk through his strong part, and the audience of that night, predisposed by his reputation and the strength of the play itself, may possibly miss the

slovenly work . . . but let him try it on a First Night!

You quote Coquelin "thinking of something else." I wonder if that was the night I saw him and was so disappointed. He gave me perfect phrasing, faultless technique, far beyond my own powers; but of fire, sincerity, truth, not one moment. I put it down to age and weariness. Thousands of repetitions had rendered the wheels smooth-turning, but I wondered why he failed to grip me, and why his loyal audience shared my apathy. On that night the one quality that never fails, sincerity, was not there, and, judged by his own high standard, on that night he failed. He may have counted the house, but he never gripped them!

By the way, on my desk stands a photo of him, with, I suppose, the last words he ever wrote; a photo of himself at Pont-aux-Dames, seated on a chair in which an hour later he was found stricken unto death; and the photograph bears so flattering and kind an inscription as only a great and kind heart like his could write.

The story goes of Ellen Terry drawing comic pictures during a poignant situation. If true, she failed that night. Of course, she may have absently drawn something during one of the pauses in the play, and even then her thoughts may have been with the actions on the stage; but that she drew caricatures on paper while drawing the people's hearts to her in tears—frankly, I don't believe it! The same holds good with an after-dinner raconteur. Who so dry and outwardly so drawlingly indifferent as Mark Twain—but his listeners were convulsed. Why? Because under his casual mask his whole soul was at work directing his technique. His apparent indifference (itself high art) merely enhanced the effect.

One of the finest actors at a dinner speech in London to-day is George Grossmith. Watch him. Under his light and easy "touch and go," his whole self is mobilised. No "counting the house" methods there.

Let any comedian start his first scene carelessly—perfunctorily; doesn't his audience let him know it? Not till he rouses himself and puts heart into his work and feels his part can he make them feel.

Another example confirms my opinion—film work. No spoken word, no sob in the voice, only the emotions showing through the eye. Imagine Fay Compton in an emotional close-up "thinking of something else"! Imagination boggles at it. No, friendly enemy, it may have been done and slipped by unnoticed, but I'll bet that audience felt an intangible something lacking. And the actor failed. Perhaps he didn't know it, but he did! Sincerity, sincerity, sincerity!—Yours from the Ranks, FRED WRIGHT.



AS LADY BABBIE IN HER OWN PROPER PERSON: MISS FAY COMPTON IN THE REVIVAL OF SIR JAMES BARRIE'S "THE LITTLE MINISTER," AT THE QUEEN'S THEATRE.



A BEWITCHING BARRIE HEROINE: MISS FAY COMPTON AS LADY BABBIE, MASQUERADING AS THE EGYPTIAN, IN "THE LITTLE MINISTER," AT THE QUEEN'S THEATRE.—[Camera Portraits by Dorothy Wilding.]

ber my mother telling me that the beautiful and gifted Lily Hanbury often deplored the fact that she could never restrain herself from shedding the second tear. "One tear," she said, "and the audience will suffer with you; two tears, and the audience will suffer because of you."

In my humble opinion, though, the only method for the beginner, until a really marvellous technique has developed, is absolute sincerity. But, on the other hand, I quite agree that the more a mature and experienced

"feeling" Hamlet in its entirety eight times a week for twelve weeks!

But really no one can dictate; everyone must play as he feels and to fit the occasion. I once served on a Grand Jury and heard an elderly woman tell a ghastly story of the seduction of her very young daughter. That woman felt the agony of every word she uttered, yet had it been played on the stage as that woman spoke in real life, most of the audience would have been in fits of laughter. To me only great care, great pains, and application to the scene on hand can make a lasting effect.

Ivor Novello:—

Thank you for sending me your very interesting article. I remem-



## PRINCESS MARY AND HER NINE-MONTHS-OLD SON.

PHOTO-ETCHING BY JAMES BACON AND SON, NEWCASTLE-ON-TYNE.



### WITH HIS ROYAL MOTHER: THE HON. GEORGE HENRY HUBERT LASCELLES—HIS LATEST PORTRAIT.

Princess Mary's little boy, the Hon. George Henry Hubert Lascelles, is now over nine months old, and is a splendid specimen of healthy and happy childhood. Our page shows the latest portrait of the King's daughter and her son, which hangs in the new Maternity Hospital, Newcastle-on-Tyne,

recently opened by Princess Mary. She went over to Newcastle from Alnwick Castle to perform the ceremony, and was accompanied by her husband, Viscount Lascelles, and by her host and hostess at Alnwick Castle, the Duke and Duchess of Northumberland.



## BOOKS OF THE DAY.

By J. D. SYMON.

NOW that the long evenings have come in earnest, the fireside demands its accompanying book, or books. The correct thing, no doubt, is to choose a single book carefully and read it conscientiously through, but there are times when I like to give conscience the go-by and settle down for a spell of desultory dipping into the pile at my elbow. "All very well," perhaps you will say, "for the man who reads merely for pleasure; but you, my dear Sir, are supposed to be a critic more or less, and how is your 'desultory dipping,' as you call it, to enable you to give anyone a trustworthy opinion?"

There is something in that, certainly; but if one has given notice that, for the present occasion, the Higher Criticism is suspended, the game is quite legitimate. It may even be welcome; for rigid criticism is not, I believe, what my readers desire in the first instance. They want to know what books are likely to interest them, and they will do their own criticising, if they feel so disposed.

"Give us your news, and we'll form our own opinions," a shrewd Scot once said to a provincial newspaper editor who had been spreading himself too widely in leading articles. And for news about Books of the Day the dipping method is not the worst. I only pray to avoid the fate of the Ale-tasters in the mediæval Scottish burghs. Of these officials, whose duties led them, like

Eichendorff's minstrel, "from house to house," Mackenzie says that very often by the time they had seen their way to a unanimous verdict they were unable to see their way home. But long practice in tasting books (I say nothing about ale) tells one what may be safely recommended even on an acquaintance that sterner critics would call superficial.

Very often the publisher's name is a pretty sure guide. As luck ordained, my parcel this week contains several books issued by a house not very long established, but already known for good things. To it I owe my acquaintance with the work of Miss Dorothy Canfield and that biting philosopher, Mr. Mencken. For Mr. Jonathan Cape, the publisher in question, began by specialising chiefly in American authors. I do not think he has ever disappointed me. He is enlarging his borders, and is now attracting British authors to his list.

As a rule, Mr. Cape's publications tend towards literature, as opposed to mere writing. But even mere writing has its attractions, and, as chance would have it, the first book I picked out of the bundle makes no pretensions to literature, but for all that it is hugely readable and interesting. I intended merely to dip into it, for it is a volume of stage-gossip, and I have learned to look with a wary eye on the "dear old Charlie" sort of thing, the stereotyped tale of "early struggles in the provinces," and the too-gushing praise of stars by lesser stars. But this book is different from the ruck; my dipping ended in reading it through, and I will tell you why.

It is the reminiscences, not of a player, but of one who is, without *arrière pensée*, the friend of players, a functionary whom Sir James Barrie, speaking of a *genus* and not of any individual, has called "by far the most romantic figure in any theatre"—to wit, the stage door-keeper. One can well believe it. Door-keepers are, above all, men who have seen things. What a book could be written, for example, by the hall-porter of any club or any college porter! It has not yet been done nor, I imagine, will it ever be done, for there are sanctities of club and college that may not be violated. "The club," a hall-porter, now departed, once said to me with severe sententiousness, "is, I take it, a place where gentlemen come to be private." I do not know that I have yet exhausted all the significance of that pregnant saying. It bears several interpretations, "and then some." That hall-porter would never have been tempted to put his experiences into a book. He was one who trembled for the Ark.

But the stage door-keeper's case is less restricted. True, the theatre is not without its sanctities, which the loyal door-keeper will observe duly, but the people he shepherds are public characters, who pass his door for public purposes; and besides these he comes in contact with a huge and motley following of outside persons to whom he is bound by no obligations of any close society. He is free, therefore, to make his own abstract and brief chronicle of the players, the abstract and brief chronicle of their time, and of those who either "present" or run after them. The book to which I refer is "THE GAITY STAGE DOOR" (Cape; 16s.), by James Lupp, for thirty years stage door-keeper to what he calls "the most romantic theatre in the world."

It is the book of a tactful and resourceful man who in his time has played many difficult parts not set down for him by any playwright. This record of a London somewhat raffish may not be very important, but its memories of old plays and old Gaiety favourites will delight a host of playgoers. Its chief attraction for me personally lies in its revelation of the Human Comedy. I am less thrilled by the fact that behind the scenes the Gaiety is as properly

conducted as a nunnery than by one or two of the stories of outside happenings, which would have given the grim genius of Balzac material for a masterpiece of fiction.

A very delightful book in the present budget gives me a sentence which might very well be put into the mouth of our stage door-keeper to describe one of the chief difficulties he had to encounter in the discharge of his official duties—the fending-off of intruders. That it is in the Cumberland dialect does not make it any the less appropriate, but only the more pithy: "You haven't a notion of the folk that come speering and gleeping round. Nothing's private to them. Fences, geatts, notice-boards—bless you, it's all the samen value to them, and that's nothing. You'll find them yan day picnicking under your verra windows, and they'll so outface you when you ask them to be off, you'll be perplexed to know if the place is yours or theirs."

The speaker is Peter Dalethwaite, who lived and died a woodman, and Peter is a man to know. His character suggested to Mr. Percy Withers the writing of this beautifully human and reflective book, "FRIENDS IN SOLITUDE" (Cape; 7s. 6d.), a series of studies of the Dale-folk who have lightened his loneliness during many years in the Lake Country. It is a pastoral, always charming and sometimes exquisite—a record, as the author tells us, of "happiness remembered in tranquillity." Which in itself implies that the book is Wordsworthian.

The next book to emerge, "EUROPE SINCE 1918" (Cape; 16s.), is a collection of historical and political essays; but the serious sound of that description need put nobody off, for Mr. Herbert Adams Gibbons (author also of "The New Map of Europe") writes with a light hand, and has made his American view of international politics as entertaining as it is instructive. Here is an example of the neat way in which he touches in his background of historical knowledge—

If a new Rip Van Winkle had gone to sleep at any time in the nineteenth century and awoke to-day, one column in the morning newspaper would afford him no sensation and surprise. Were his eye to fall first upon a despatch from Constantinople, he would read it without discovering his long sleep. Metternich and Castlereagh and Talleyrand, Palmerston and Napoleon III., Bismarck and Disraeli and Waddington would find history repeating itself with a vengeance on the Iliophorus.

Having thus caught his reader, Mr. Gibbons goes on to give chapter and verse in the repetition of history, with

of attention, and his statement of the case full of absorbing interest.

My group of pages in waiting next produced a book of a kind increasingly popular, of which the present season has given us several exceptionally good examples. I refer to popular accounts of wild animals, both in their natural haunts and in captivity. That before me is "CLAW AND FANG," by Ernest Glanville (Cape; 7s. 6d.). Mr. Glanville, whose observation field is Africa, is already known to many readers by his "Tales from the Veld" and "The Kloof Bride." He is not only a keen and sympathetic observer of nature, but an admirable writer, who brings to his subject just the right touch of imagination and the poetry of the Veld and the Karoo. The most marvellous chapter, and one that will appeal especially to the present age, is entitled "Wireless." Did you know that the hunting ants of the Karoo can broadcast messages with their antennæ to the distance of half a mile? How they use this power to fight enemies Mr. Glanville will tell you in an exciting and creepy episode.

Dipping into the newer books leads, in nine cases out of ten, to dipping into the older. The curious sidelights which one volume in my parcel threw upon the Bohemian life of London during the last thirty years sent me back to those vivid pictures of ricketty night life in the Metropolis during the latter half of the eighteenth century, which were revealed to a delighted world with the discovery of the "MEMOIRS OF WILLIAM HICKEY" (Hurst and Blackett; 15s. per vol.). When the first volume appeared some years ago, it created something like a sensation and had an immediate success. That first volume is now in its fourth edition; the second, which went even better, is now in its fifth; and the third, which came out last May, is the best of the three.

It must be confessed that the wildest escapades of the merry crowd of our own times compared with those of Mr. William Hickey's salad days (1749-1775) seem something like a Sunday-school treat. When Hickey was a young man about Town, or "upon the Town" as his contemporaries would have said, the neighbourhood of Covent Garden provided the bucks with entertainments of an incredible kind. Even the pranks of Tom and Jerry in the Regency, as recorded by Pierce Egan, have enough to do to hold their own against Hickey's recreations. William's great virtue is that he sets down everything with amazing frankness and yet without offence. He never spares himself, and the franker he is the more we like him. The first part of his story might very well bear the same title as that mysterious little book over which Nanty Ewart grieved so reproachfully when Alan Fairford flung it into the sea. If you do not remember it offhand consult your "Redgauntlet," and if you already know your Hickey you will agree with me. If Hickey and "Redgauntlet" are alike strangers, lose no time in consulting both books.

It may seem like impertinence even to hint that any reader of this page should be unacquainted with "Redgauntlet," which I consider the finest of the Waverley novels, but I am so constantly meeting people, especially of the younger generation, who are behindhand with their Walter Scott, that my "if" may not have been so inept, after all. And so, to return to Mr. Hickey.

His book is yet another example of the advantage of writing with no fear of an audience before one's eyes. Hickey, returning home from a very busy and laborious life in India, sat down to tell his own story entirely for his own gratification and amusement. If he thought of readers at all, he thought only of his intimate friends. That his MS. would be unearthed by a later generation and published to the curious world, to that world's great gain and entertainment, never entered into his head. All the same, he was a conscientious artist, and evidently produced his marvellously finished copy from former rough drafts. In all his voluminous work there is hardly a single erasure or correction. And his style, easy, finished, flowing and graphic, might be that of one of the best eighteenth-century novelists. As a matter of fact, he has been compared, and with justice, to Smollett. Every character is a sharply individualised portrait, and through the whole story the author himself moves rollicking.

It is not the autobiography of a wholly dissolute man. Hickey has many admirable qualities, and his lapses are entirely those of his period. One is amazed at the good work three-bottle men could get through. Their constitutions must have been Herculean. A single one of Hickey's early orgies would have done for the average "blood" or "knot" of the present day. Of course, he paid for it in later life, but he lived long enough to laugh at his doctor's predictions of an early grave. The most determined all-nighter's feats described by our stage door-keeper are pale by the side of young Hickey's exploits in London after dark. His fourth volume, when it appears, will be eagerly welcomed.



CHINESE CERAMIC SCULPTURE: A TOMB FIGURE OF A LITTLE GIRL MUSICIAN, DATING FROM THE LATTER PART OF THE T'ANG PERIOD.



THE MOST PERFECTED TYPE OF CHINESE TOMB FIGURES: A GIRL MUSICIAN, MODELLED IN PINKISH-BUFF CLAY WITH YELLOW AND GREEN GLAZE.



MADE OF A SLATY-BLUE UNGLAZED CLAY, BELIEVED TO BE OLDER THAN THE BUFF CLAY FIGURES: A DAINTY CHINESE DANCER "ADVANCING WITH A SLIDING GRACEFUL STEP."

These Chinese tomb figures of the T'ang period (618 to 907 A.D.) belong to a beautiful set recently acquired by the Metropolitan Museum of Art, New York. Its "Bulletin" says: "The most perfected, and what therefore seems the latest kind, (are) figures of soft pinkish-buff clay covered with orange-yellow and green glazes. . . . There is a series of four little girl musicians . . . of the soft pinkish clay and hand-painted. The costumes date them as belonging to the latter part of the T'ang period, but the three taller dancers put a different problem before us. . . . The dancer (here illustrated) advancing with a sliding graceful step . . . is made of the slaty blue unglazed clay, which we are inclined to consider older." Two companion dancers, however, are of light buff clay glazed with yellow. The problem is whether the three dancers are earlier than the seated musicians.

Photographs by Courtesy of the Metropolitan Museum of Art, New York.

regard, in this instance, to the Ottoman Empire. The keynote of the book is distrust of the Treaty of Versailles, but the tone is more of sorrow than of anger, and even those who disagree with the author must find his views worthy



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# THE WORLD OF WOMEN

an assemblage. But, when play was over and tea and prizes were on, doubtless Babel was quiet in comparison.

Many ladies are busily breeding specially favoured dogs, and some make a very good thing of it. Sealyhams fetch good prices because they are such pleasant, intelligent little things, but the biggest prices now seem to be commanded by Alsatian wolf-dogs. Never having known one intimately, a woman who thought she might breed them with advantage to her banking account bought one. He was very nice, but only to his owner, and terrified people coming to the house by demonstrations of what he might do. The climax was reached when he flew at the silver-fox's head of her fur one day and gave her the fright of her life. He thought it a real beast and fair game. But he was sold, and his ex-proprietress has returned to her first love in the dog line, Pekinese.

Princess Ileana of Roumania, youngest of the three handsome daughters of the King and Queen of that country, is said to be destined as the bride of a Balkan Prince. Queen Marie, a very clever as well as a very beautiful woman, has married her two elder girls to Kings—one of Greece, one of Serbia—and is now looking out, rumour says, for a Queendom for her youngest

White twill, ornamented with blue and white binding, makes this practical suit, designed and carried out by P. Steinmann and Co.

This happy little personage is thoroughly comfortable in a pretty smock and knickers of sky blue bound with white, for which P. Steinmann and Co., 185, Piccadilly, are responsible.

THE KING and Queen's being in town gave things a fillip that was very welcome, with so many people away in the constituencies. Her Majesty has been busy with her London Needlework Guild and with Christmas shopping. This latter is on a scale hardly comprehensible to the ordinary woman; so many people, of all sorts of tastes, have to be thought of. From those who know one hears that her Majesty has a *flair* for giving the right thing to everyone. In this case it is, one knows, not so much the Queen's *flair* as the Queen's capacity for taking pains and for exercising in her choice that real kindness which is her attitude. The way friends—real true ones, too—give presents haphazard is very trying, because one knows them to be costly and to be given with affection, even while one regards them ruefully as of no earthly use and not a bit what one likes.

The Prince of Wales made fresh friends in Surrey when he visited the Police Orphanage near Redhill. The children were specially anxious to see him. One little maid was more sincere than polite, for she contemplated his cheery, good-looking Royal Highness for a few minutes silently, and then, in a whisper loud enough for those in the immediate vicinity to hear, "I thought the Prince of Wales was a very grand gentleman; he is not half as grand as my daddy." The Prince would have enjoyed that comment had he heard it. Of what grandeur consists in that little mind, who knows; probably length and girth. One little boy waited for three-quarters of an hour by the roadside, and then said sorrowfully, "It was a cold, long wait; but I did see his glove." Lady Colman, wife of Sir Jeremiah Colman, the well-known amateur orchid grower, had the pleasure and honour of handing the Prince his tea.

The bazaars, sales, concerts, matinées, etc., for charity have really suffered very little from the General Election. There is the same system of stall-holder buying from stall-holder to which we had become accustomed, the same empty seats at first-rate concerts, the same lack of men at dances that we have long been familiar with. This year it is all put down to the election, and, when all is said and done, results compare quite favourably with those of other years. A two-afternoon bridge tournament at Dudley House for Friends of the Poor resulted in £300-odd. There were 109 tables one afternoon, and anyone looking in would have been amused to see the serious faces of the players and to experience the quiet in so large

girl, who is very pretty, and, like her sisters, has been brought up on the English system with English teachers. She spent several weeks here last summer. Boris of Bulgaria would be too old for her, as he will be thirty in January. He is the son of Ferdinand, who was known as "Foxy," and who abdicated in 1918. It would be odd if sisters were Queens of the two States which have so cordially hated each other; the third, Queen of Greece, which apparently hated both in turns. However, Queen Marie may propose, but the disposing lies in other hands.

There are rumours that Crewe House is about to be let furnished to a lady who has done entertaining

on a great scale in another well-known London mansion. The rumours are probably thin air, but the house, despite its rather unattractive exterior, is a fine one. Also it has the air of a refined and beautiful home about it which some mansions quite miss. A bazaar was opened there last week by the Marchioness

of Salisbury one day, and by Mrs. Hilton-Philpson on another, for the Mayfair Union for Befriending Young Girls. It was quite a successful affair. The Dowager Duchess of Abercorn was there; and the Dowager Lady Leconfield, who has long been an energetic worker for the Union, had a stall; so had Lady Ailwyn, who looked very pretty in terracotta hat and dress, and silk knitted jumper of gold and shades of dull-red. Lady Bland-Sutton was buying, and told some of her friends that the bazaar in the Persian Court of her house for the Memorial Ward of the Royal Waterloo Hospital for Children and Women, a one-day affair, had realised over £900. All the stall-holders were in their places and most energetic at Crewe House, so it should have done well.

The Queen looked very well and greatly interested at the Sahara film for the Lifeboat Fund. Happily, electioneering had no power to affect the success of the afternoon; the house was quite full. The Queen wore a mole-grey velvet dress patterned with an embroidery in steel beads, and a hat shaded from blue to green and brocaded in pale gold. With her Majesty was the Princess Royal in grey, and wearing brown furs and a hat trimmed with grey ostrich feathers. The Dowager Countess of Airlie was in attendance. Princess Louise Duchess of Argyll, attended by Colonel Macmahon, was in the next box.

During the interval the Queen, the Princess Royal, and Princess Louise took tea in a room off the royal box. Invited to this tea were Marie Marchioness of Queensberry, in a red brocade dress, brown coat, and Russian sables; Lady Cynthia Colville, in black, with a long Persian lamb coat; and Lady Baring, in black, with a white and black hat. During this interval the famous French tenor, M. Muratore, and Mlle. Davelli, both of whom came over from Paris to sing, were presented to the Queen, who very charmingly expressed her appreciation in French. When M. Muratore had sung the "Marseillaise," he sang "God Save the King" in excellent English, with the touch of French accent which gave it piquancy, and so the Entente was once again demonstrated.

A. E. L.



Soft yellow crêpe satin and white net have been chosen to fashion the pretty cami-knickers on the left, and lavender crêpe-de-Chine trimmed with ivory lace the chemise and knickers on the right. Motifs of white water-lilies on a green georgette background ornament the fascinating nightgown of heavy crêpe-de-Chine. Sketched at Harvey Nichols', Knightsbridge, S.W.



*The John Haig Famous Hostelry Series**The George,  
Huntingdon*

## Oliver drew first blood

**A** CURIOUS incident occurred in the life of Charles I. when, as a child, he visited Oliver Cromwell's home in Huntingdon. It is stated with some degree of authenticity that during this visit the boys quarrelled, and, in the ensuing melée, Oliver drew first blood from the royal nose of the more delicate Charles.

That this encounter had a definite effect on English History would be much to assume, but it may be imagined that Cromwell from that time must have lost much of his respect for the divine right of Kings, of which doctrine Charles was such an unfortunate exponent.

It is not surprising to know that on the occasion of his next visit to Huntingdon, Charles preferred to stay at the old "George," which hostelry then, as now, stood in high repute among those who journeyed along old Ermine Street, the ancient Roman Road to the North.

The Stuarts were notorious for their love of the best that life could provide and Charles was no exception to this rule. Hence it is probable that after a long and weary day in stressful times, he would be served with John Haig whisky, then lately introduced and immediately in high favour with the Nobility of that day.

This popularity has year by year increased, and to-day, after three centuries' existence, we find the original John Haig whisky in universal demand by all who know and appreciate the best.

*Dye Ken*

# John Haig?

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*The Clubman's Whisky  
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## Fashions and Fancies.

### Winter Fashions in Silk and Wool.

The vogue for knitted frocks and jumpers of silk and wool flourishes all the year round, and at this date in the calendar they are especially comfortable for wearing in the house or under long fur coats. The two distinctive models



Pure wool yarn has been chosen by Debenham and Freebody, Wigmore Street, W., to fashion this pretty costume with a three-colour effect.

pictured on this page hail from Debenham and Freebody, Wigmore Street, W., in whose salons numberless attractive affairs invariably make their debut. The practical costume pictured above is made in all-wool yarn, very closely knitted with a blended three-colour effect; and artistic designs in black heavyweight artificial silk decorate the attractive coat on the right. A useful wrap for the house is a knitted crossover coat in soft merino wool and lace, lined with the same wool in plain knitting. The price is only 84s., and 55s. 6d.

secures another sound investment in the shape of a cardigan jacket made of the fashionable lace alpaca wool in a large range of colourings.

### Lovely Lingerie.

Every woman delights in pretty undies, and illustrated on page 1012 are some fascinating affairs which were sketched in the salons of Harvey Nichols, Knightsbridge, S.W. Lavender crêpe-de-Chine bordered with beautiful ivory lace makes the chemise and knickers on the right (of which the prices are 45s. and 42s. respectively), and yellow crêpe satin and white net fashions the pretty cami-knickers on the left; 98s. 6d. is the sum required to become the owner of the exquisite nightdress of white crêpe-de-Chine, ornamented with motifs of white water-lilies on a background of emerald georgette. For wearing under the fashionable sheath-frocks, Harvey Nichols have designed a splendid garment, comprising a brassière and cami-knickers, and requiring only one set of shoulder-straps. The brassière top is made of double material, and may be boned if desired. Expressed in heavy crêpe-de-Chine trimmed with filet lace, the price is 42s., or 49s. 6d. fashioned in white, black, or pink Milanese silk.

### Everything for Little People.

It is hardly possible to mention the question of children's and babies' clothes without alluding to P. Steinmann and Co., 185, Piccadilly, W., who specialise in these important matters. Sketched on page 1012 are two pretty costumes for a tiny boy or girl, composed of a smock and knickers carried out in sky-blue, and a tunic and knickers in white bound with blue and white. Practical tunics of a similar design carried out in white twill and smocked with any colour can be obtained for 21s. 6d., knickers to match being 7s. 9d. For his Majesty the Baby nothing could be more attractive than an outfit of fine tucked muslin, trimmed with filet and Valenciennes lace, or hand embroidered; and for chilly days there are cosy babies' coats of zenana silk trimmed with swans-down, or expressed in real Angora wool. Splendid knitted crawlers and attractive party frocks of every description are also proven witnesses to this firm's enviable reputation.

**Powder and Puff.** Fascinating accessories for the toilet-table are always an enthralling subject, and each year produces more and more novelties for our delight. To see this season's latest offerings, one has only to visit Boots', at whose

Regent Street salons are sojourning captivating Pierrot Puffs (price 3s. 6d.) and many of the useful long-handled variety. The cost of the latter, with its detachable handle and pretty case, is surprisingly modest, being only 5s. 11d.; and lovely alabaster powder-bowls are from 7s. 6d. It is, of course, superfluous to add that this firm is famous in connection with fragrant perfumes whose birthplace is Paris; and a fact to remember is that for 8s. one may become the possessor of a bottle containing the renowned "Quelques Fleurs" scent, encased in an artistic box.

### Novelties of the Week.

A useful writing-attaché case of brown crocodile calf, lined with leather and fitted with every accessory, can be obtained for 21s. 9d. at Woollands Brothers, Knightsbridge, S.W.; while 3s. 11d. secures a complete manicure set contained in a suede case and slipping conveniently into the pocket.



Black and white woven, artificial silk makes this attractive coatee, for which Debenham and Freebody are responsible.



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2488.  
Diamonds, Platinum and Gold.  
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Gold Slave Bangle, solid.  
£4 0 0



2456.  
Black Onyx and Pearls, Platinum and Gold.  
£6 6 0



2492.  
Pearl, Black Enamel and Gold Dress Studs.  
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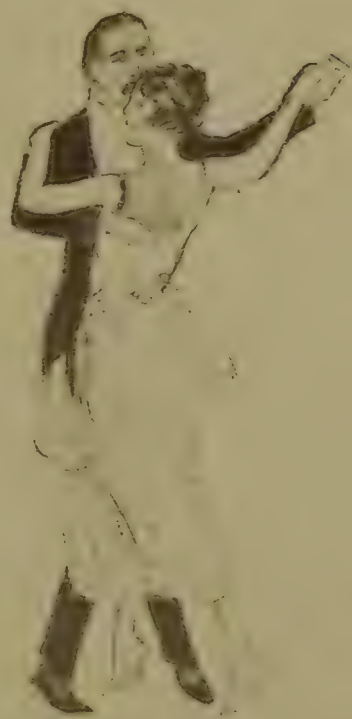
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For children, Horlick's gives mental and physical fitness—Ready in a moment with hot or cold water.



## THE CHRISTMAS BOOKSELLER'S WINDOW.

TALES OF MYSTERY AND IMAGINATION. By EDGAR ALLAN POE; Illustrated by HARRY CLARKE. (London: Harrap and Co. New York: Brentano's; 21s. net.)

We lead off our list of this season's illustrated gift-books with one of the most imposing in point of size and sumptuous production. The illustrations, which consist of thirty-four full-page plates, many of them in colour, are of high artistic quality and very striking—not to say startling—in their visualisation of Poe's *macabre* imaginings. They give a vivid bodily form to his weird and often ghastly fantasies. There is no need to enlarge on this characteristic of Poe's famous tales, which rank high in the literature of the gruesome. It is well to bear in mind, however, that this is not a child's book, or suitable to anyone of very nervous temperament. To a cast-iron school-boy, or a grown-up reader who enjoys feeling "creepy," it would afford unmixed delight.

THE SHIP THAT SAILED TO MARS. A FANTASY. Told and Pictured by WILLIAM M. TIMLIN. (Harrap and Co.)

Here, in a volume equally magnificent, is imagination as luxuriant as that of Poe, and more pleasing, because it is touched with the healthful spirit of humour. It also earns distinction from the fact that the author is his own illustrator. The tale is told in poetic prose of rare merit, while the abundant and beautiful colour-plates reveal a world of marvellous fancy. Some of them are steeped in a radiant Turneresque glow; others glimmer through a twilight of black and grey and silver. Every page of letterpress has been written and decorated in the author's hand—a method that does not always make for easy reading—but fortunately his script is clear and legible. No one looks for scientific accuracy in a fairy-tale, so it is not surprising to find the space between Earth and the next planet peopled with various heavenly bodies unknown to astronomy, or to note a sublime oblivion of the difference between a planet and a star.

LE MORTE D'ARTHUR. THE BOOK OF KING ARTHUR AND OF HIS NOBLE KNIGHTS OF THE ROUND TABLE. By SIR THOMAS MALORY, Kt. In 2 Vols.; each with Thirty-six Illustrations in Colour by W. RUSSELL FLINT, R.W.S. (Jonathan Cape and the Medici Society, Ltd.)

No more fascinating edition of Malory's immortal romance could well be imagined than these two handsome and well-printed volumes. Mr. Russell Flint's beautiful water-colour drawings, than which nothing finer has been done of late years in the way of illustration, will lure to the old prose epic many a reader who might otherwise be deterred by its length and its mediæval discursiveness. It is hardly necessary to recall that Malory was the main

source of Tennyson's "Idylls of the King," and many another modern poem inspired by Arthurian legend.

THE BLUE BIRD. By MAURICE MAETERLINCK. Illustrated by F. CAYLEY ROBINSON. (Methuen; 10s. 6d. net.)

Many readers—young and not so young—will be glad to have this charming edition of Maeterlinck's famous play, one of the modern classics of fairyland. It was translated by the late M. Alexander Teixeira de Mattos. In his sixteen exquisite colour-plates, Mr. F. Cayley Robinson has admirably caught the spirit of the author's fantasy.

TOPSY-TURVY TALES. Told by ELSIE SWEATON MUNROE. Illustrated by W. HEATH ROBINSON. (John Lane, the Bodley Head; 7s. 6d. net.)

As may be guessed from its title, this is a very cheery book of short stories for small people. Mr. W. Heath Robinson, with his delicious humour, is an ideal illustrator for such a book, and he excels himself in the six colour-plates and thirty-five black-and-white drawings which he has done for it.

HANS ANDERSEN'S FAIRY TALES. Illustrated by W. HEATH ROBINSON. (Hodder and Stoughton; 7s. 6d. net.)

This is one of seven volumes of famous books for young readers received from Messrs. Hodder and Stoughton. The books are uniform in size and general format, all bound in brilliant orange, but each with a different cover design. The other six are noticed below. The illustrator of this one is again Mr. Heath Robinson, who has provided sixteen colour-plates and over eighty black-and-white drawings. In illustrating Hans Andersen his humour naturally has not the same modern touch as in the previously mentioned book, but it is equally delightful, and in the plates he shows himself a consummate colourist.

STORIES FROM THE ARABIAN NIGHTS. Retold by LAURENCE HOUSMAN. Illustrated by EDMUND DULAC. (Hodder and Stoughton; 7s. 6d. net.)

There is hardly more need to introduce Mr. Edmund Dulac than there is to introduce the "Arabian Nights." The famous illustrator is here seen at his very best, and that means that the illustrations are as near perfection as can be. Mr. Dulac has found congenial subjects for his skill in fanciful design and the mellow beauty of his colouring. The illustrations, of which there are thirty-four, are all full-page colour-plates.

GULLIVER'S TRAVELS. By JONATHAN SWIFT. Illustrated by R. G. MOSSA. (Hodder and Stoughton; 7s. 6d. net.)

Gulliver's Travels to Lilliput and Brobdingnag have appeared in many forms, of which this is not the least

attractive. If the artist does not attain to the high standard of illustration set in the two previous volumes, his work at any rate has a good deal of vigour and character. There are twelve colour-plates, and numerous drawings in black and white.

ALICE'S ADVENTURES IN WONDERLAND. By LEWIS CARROLL. Illustrated by GWYNEDD M. HUDSON. (Hodder and Stoughton; 7s. 6d. net.)

The illustrator of "Alice" must always challenge comparison with Tenniel, and to older folks the substitution of any other artist's work seems almost as much of a sacrilege as it would be to rewrite the text. A generation has arisen, however, which knows not Tenniel, and the modern illustrator has at least the advantage of colour. While most of us who were born in the Victorian age will regard all such attempts as travesties, they may serve well enough to amuse the innocent little Georgians. What excuse can there be, though, for misspelling "Carroll" on the title-page?

PETER PAN AND WENDY. By J. M. BARRIE. Illustrated in Colour and Black and White by MABEL LUCIE ATTWELL. (Hodder and Stoughton; 7s. 6d. net.)

Sir James Barrie gives here a narrative version of his famous play which has become a hardy annual of the Christmas stage. The story form is certainly more suitable than the dramatic text as a book for young people, for to read a play is not the same thing as to see it acted. By telling the tale the author can conjure up in words the scenes which the stage presents to the eye. The illustrations are adequate for the uncritical little reader, though on a different plane, of course, from the well-known work of Mr. Arthur Rackham. They include twelve colour-plates and nineteen black-and-white drawings.

THE WATER BABIES. By CHARLES KINGSLEY. Illustrated by JESSIE WILLCOX SMITH. (Hodder and Stoughton; 7s. 6d. net.)

Many artists have illustrated "The Water Babies," but none can have produced a more attractive set of pictures than those in the present volume. The twelve colour-plates are particularly charming, and combine a touch of poetry with the right sort of realism. The artist conveys very effectively the glamour of the "dim water world" to which Tom the chimney-sweep was so strangely translated. Many little line drawings also brighten up the pages.

LITTLE WOMEN. By LOUISA M. ALCOTT. Illustrated by M. E. GRAY. (Hodder and Stoughton; 7s. 6d. net.)

The twelve colour-plates in this excellent edition of a familiar domestic novel, which has charmed several generations, reach a high level of artistic merit. They represent the Victorian girl in all her phases, not to speak of Victorian men and women and Victorian furniture. The artist has taken great trouble with her settings and costumes, with the result that her drawings harmonise admirably with the old-fashioned story.

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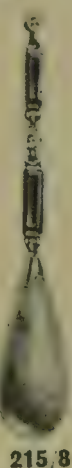


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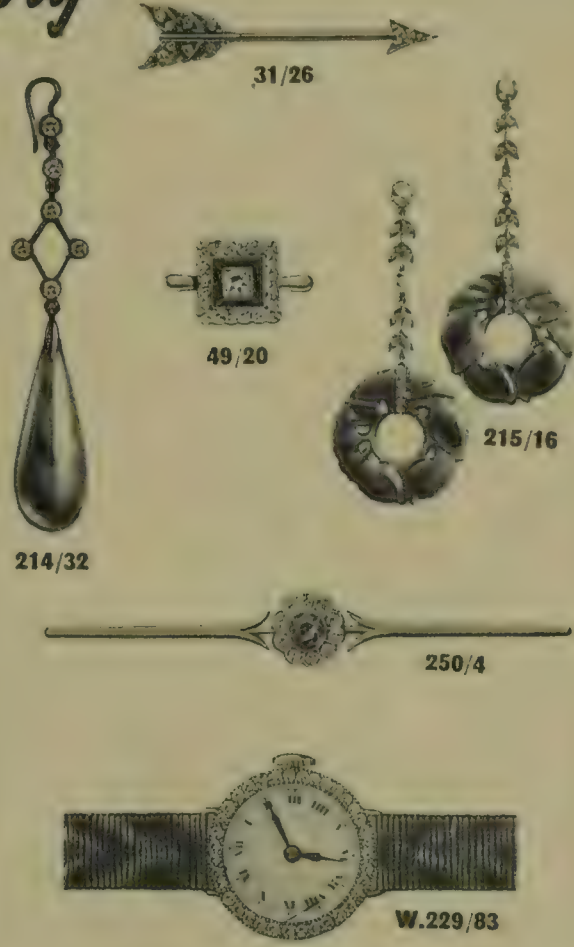
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## TALKING MACHINE NOTES.

## A HELPFUL BOOK.

THE literature of the gramophone is growing steadily, and in "Gramophone Nights," by Archibald Marshall and Compton Mackenzie, a very earnest attempt has been made to help the average gramophonist in the selection of records. This little book contains thirty-one programmes of twelve items each. Some of these programmes are general in character, others specialise either in the nationality of the composers (British, Russian, French, etc.), or in the category into which the music falls (chamber music, symphonic music, etc.), and in some cases a whole programme is devoted to the works of one composer. There is a good deal to be said for the authors' scheme of arrangement, which enables one to discover very readily any weak spots in one's own collection of records. Short introductions to each of the programmes give some information concerning the less familiar items.

From the Introduction it would seem that the discovery of the possibilities of the gramophone by the authors of this book is of comparatively recent date, and this, no doubt, accounts for the enthusiasm with which they have tackled their self-imposed task. It is hardly fair, however, for them to assume that nobody else has ever made the same discovery, as is to be inferred from the following passage—

"The strange thing is that people will go to a great deal of trouble and expense to secure a good gramophone, but that, when it comes to making that trouble and expense worth while by going to the little more trouble and expense of getting records to match, they will not do so. They seem to buy their records as one buys unwanted knick-knacks at a charity bazaar."

If the authors really believe that this sweeping assertion actually represents the average record-buyer's method of making his purchases, let them persuade one of the big gramophone dealers to allow them to spend a few days as salesmen in their show-rooms, and they will be amazed at the critical, nay, finicking, viewpoint of the majority of the customers. Undoubtedly there are some who show little taste; others, again, prefer simple fare, and there are the young folks who want dance music; but I think that investigation would show that this last type is responsible for most of the record "junk," as what they buy has only an ephemeral appeal.

This is my only "grouch" over an excellent little book which should be in every gramo-

phonist's library, and I hope that, if a further edition is called for, it will contain some records of English folk music and standard songs, not forgetting a special programme for the kiddies.



GETTING READY FOR THE CHRISTMAS "RUSH": A TYPICAL SCENE AT THE HAYNES FACTORIES OF THE GRAMOPHONE CO. ("HIS MASTER'S VOICE").

## THE LATEST "BESTONE."

There have been a good many newcomers in the field of gramophone manufacture during the last few years, and while some have tried to produce

an imposing-looking instrument at a very low price, others have set themselves to follow higher ideals. A good example of the latter type is the new "Bestone" gramophone, which achieves a very high level of tonal reproduction. What is termed a "double amplifier" is used in order to "filter" the sound, as it were, and so eliminate extraneous noises to a remarkable extent. This does not mean that the sounds are muffled, for this instrument has plenty of volume and resonance. The new "Bestone" is made in a variety of attractive pedestal models, which can be seen at the Bestone Salons, 28, North Audley Street, W.1.

## MORE WAGNER—"THE MASTERSINGERS."

The latest enterprise of "His Master's Voice" is to issue fourteen double-sided records of "The Mastersingers," which, with the Overture already on the catalogue, give practically the complete opera. Complete, that is, so far as is essential for a recorded version; but, as the "cuts" have been made by Albert Coates, who conducted for the making of the records, the most earnest Wagnerite will not quarrel with them. These records reach great heights. The big orchestra, under its masterly conductor, comes out magnificently, and the very atmosphere of the stage performance has been caught and held. The principal soloists are Florence Austral (Eva), Doris Lemon (Magdalena), Tudor Davies, who doubles the parts of Walther and David, Robert Radford (Hans Sachs and Pogner), William Michael (Beckmesser), and Edward Halland (Kothner). The finely balanced chorus contains many singers whose names are familiar to opera-goers.

Some remarkable ensemble effects have been achieved. The "Procession of the Guilds," for example, with its cheering and suggestion of a vast crowd, is, I think, unique in recording; but these records almost set a new standard, and contain many great moments. The words, particularly in regard to the choruses, are apt to suffer against the complex orchestral background; and the ideal way in which to enjoy these records would be to procure a score of the opera and follow them with it. To review each record would take too much space, but the following list will show how thoroughly the project has been carried out—

"Opening of Act I.—Church Scene—The Choral" and "Walther Meets Eva and Magdalena"; "David and the Apprentices" and "Entrance of the Mastersingers"; "Pogner extols the art of song" and "Walther confesses Nature his only teacher"; "Kothner announces the Mastersingers' rules" and

[Continued on page 1024.]



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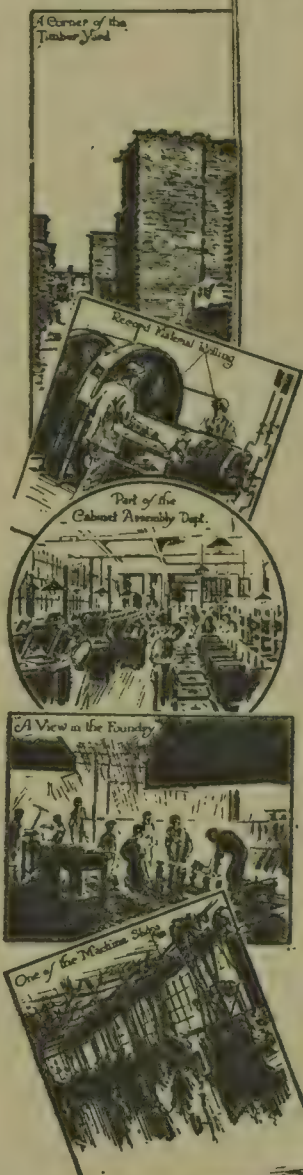
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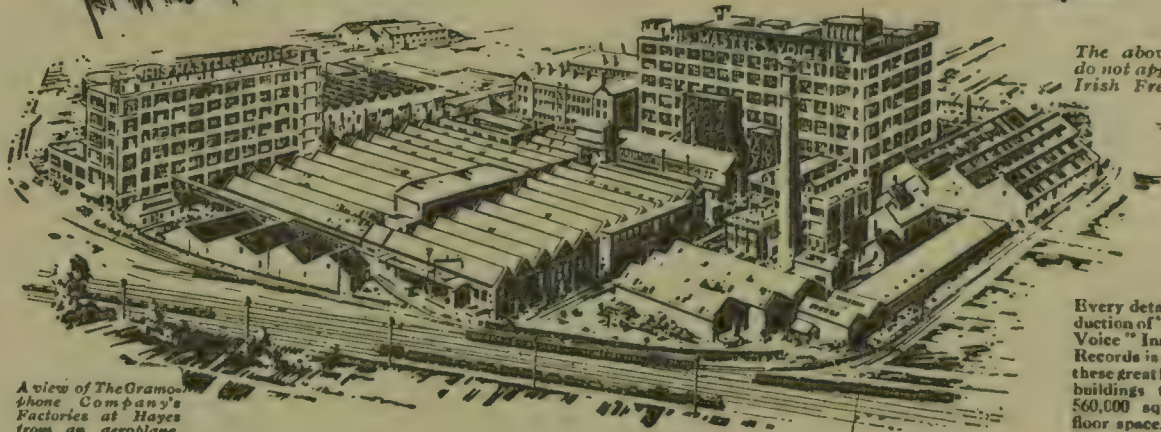


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## RADIO NOTES.

THAT delightful play, "Little Nelly Kelly," together with its tuneful dance melodies, is to be broadcast from the New Oxford Theatre by "2LO" on Dec. 13 and 14. On the 17th inst. the final performance of "The Beggar's Opera," at the Lyric, Hammersmith, will reach the ears of nearly a million radio listeners, and it is interesting to note that this feature has been arranged for the benefit of many of the public who failed to see the famous opera on account of the great demand for seats. The British Broadcasting Company has done well by introducing to the nightly programmes the "Tonic Talks" of Dr. Frank Crane. These are delivered from the London station by Mr. William E. Hollman, whose quaint style and fine elocution convey to listeners the spirit and sincerity of the author's writings.

Items of interest bearing upon the General Election are to be broadcast, and extracts from speeches by eminent politicians are being transmitted nightly. It is improbable that election speeches will be broadcast direct, although statements have appeared in some quarters to the effect that such speeches are being delivered by "wireless." This is not the case, however; but at certain mass meetings speakers are addressing a direct audience and one or more "over-flow" meetings simultaneously. In front of the speaker is a microphone connected with a speech amplifier, whence telephone wires run to loud-speakers installed in other halls, enabling the overflow audiences to hear a reproduction of the speaker's address. By this method audiences in a dozen halls may listen simultaneously to statements made by a single politician—from his own home, if necessary, avoiding thereby any exciting demonstrations on the part of opponents to which his actual presence might give rise!

One of the most useful services inaugurated by the B.B.C. is that of stating the time every evening at 7 p.m. and again at 9.30 p.m. The announcer at "2LO" counts out the last few seconds of the minute preceding the time signal—"55," "56," "57," "58," "59"—and the sixtieth second is indicated by the sound of a tubular bell which is struck by the announcer. This bell note is heard by radio listeners in all parts of the land, and there is no doubt that this service of time signals is of great value in numerous private houses and in many businesses. Standard-

time signals, indicating Greenwich mean time, are transmitted daily in Morse code by the French station "FL," situated in the Eiffel Tower, Paris; but the B.B.C. is arranging with the Astronomer Royal for standard time based on Greenwich Observatory cal-



BROADCAST MUSIC FROM A "GRECIAN" VASE: A NOVEL LOUD-SPEAKER.

Radio receiving-apparatus disguised as furniture is available for those of the public who, for artistic reasons, prefer a receiving-set of non-technical appearance. Our photograph illustrates a Burndey four-valve "bureau" receiver, with a loud-speaker in the form of a "Grecian" vase.—[Photograph by Photopress.]

culations—to be issued direct to the radio public of Great Britain. Special apparatus is being installed at the Royal Observatory, and a private telephone line will convey the signals to "2LO" for simultaneous

broadcasting from all stations. Thus the public will obtain standard time with "dead-beat" accuracy—unobtainable by the present system, on account of the fact that the announcer has to strike the bell whilst looking at a clock, resulting possibly in errors of fractions of seconds.

Experiments in broadcasting telephony across the Atlantic are being conducted this week, and it was arranged for all British broadcasting stations to transmit on their respective wave-lengths between 3 and 3.45 a.m. on Monday last. In the event of the performances being heard in America, further tests were to be carried out on Nov. 27, 28, and 29. On Monday next, if the first tests were successful, British and American broadcasting stations will attempt two-way communication. British stations will transmit for five minutes at 3 a.m., and 3.10 a.m., and onwards until communication is established. American stations, on wave-lengths between 300 and 500 metres, will reply at 3.5 a.m., 3.15 a.m., and onwards as necessary. Any of our readers who may succeed in receiving the American broadcasts are invited to write to the *Wireless World and Radio Review*, 12-13, Henrietta Street, London, W.C.2. giving particulars of the stations and broadcast items heard, with times, etc. American broadcasts are being heard almost every night by enthusiasts in Great Britain, but so far British radio performances have not been received well in America. This is probably due to the fact that our time is five hours in advance of American time. American broadcasts reach here during hours of darkness, the most favourable period for long-distance radio transmission and reception; whereas the concluding items of our own regular broadcasts, performed at about 10.30 p.m., correspond in American time with 5.30 in the afternoon. It is for this reason that the special Transatlantic tests are being conducted from 3 a.m. onwards.

[Confirmation has just been received that the first Broadcast Tests from Great Britain were received in America at Garden City, New York; Chatham, Massachusetts; and at Tarrytown, New York, and by a number of amateurs. Broadcasts from the London, Bournemouth, Cardiff, Newcastle, and Glasgow stations, were intercepted.

During the early hours of Tuesday last several listeners in London districts succeeded in receiving Mr. Henry Ford's speech, "The Wonders of Broadcasting," transmitted from "WGY" Broadcasting Station, New York.

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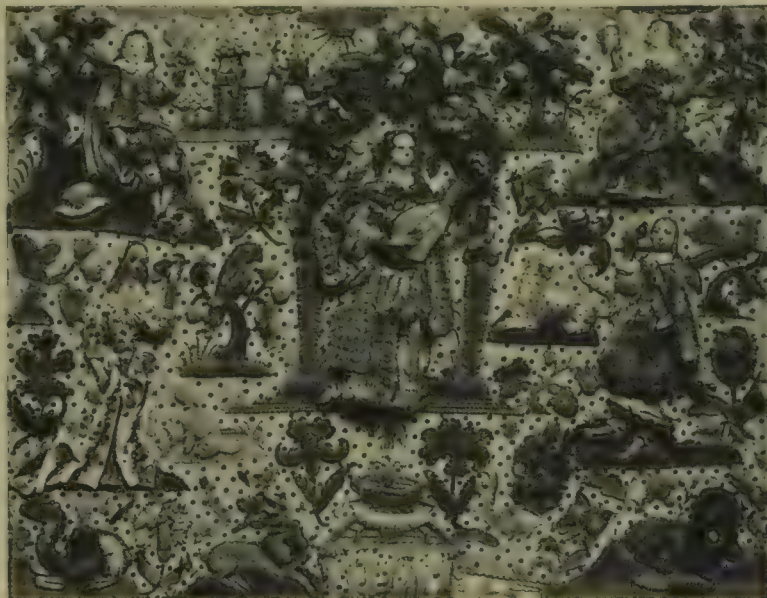
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## THE CHRONICLE OF THE CAR.

**Cars and Elections.** During the next few days the motorist will be one of the most politically popular persons in the country. Candidates for Parliamentary honours will

at the election. As a rule, I think this is not a bad thing, even though it has never yet obtained any tangible results. At least it argues something like solidarity among the motoring community, also that the motorist is not indefinitely going to labour under a set of unredressed grievances—grievances which are really legitimate subject for complaint. In so far as concerns this present campaign, however, I am quite against the idea. The General Election is being fought on a plain issue, vital to the country; and, quite irrespective of which side of the fence the motorist—or any other individual, for that matter—stands, I conceive it to be a duty to sink considerations which are, after all, quite sectional. Therefore, I trust that, officially at least, there will be no attempt made like that which preceded the last General Election. This time everybody ought to be a law unto himself.

## The Colour of Tail-Lights.

A rather interesting case was heard recently at Maccles-

field, in which a motorist was summoned for showing a white tail-light instead of a red. The defendant and his passenger swore that the light was a red one. Two police constables were equally positive it was white; and as the Bench, after the manner of Benches, believed the latter, the motorist was fined twenty shillings. The car was one of a very well-known Italian make in which a tail-light of the tubular pattern is fitted. I know that tail-light—I myself have one—and, to say the least, the colour is dubious. There is a certain amount of red in or on the glass, and it does not look too bad in daylight. When the light is switched on, however, anybody might be pardoned for thinking it to be

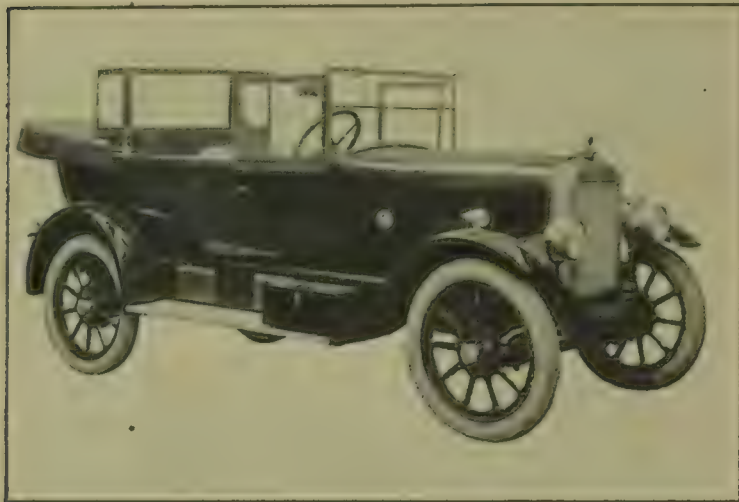
white. To save any trouble, as soon as I took delivery of the car I pulled the lamp to pieces and cemented two thicknesses of red photographic cloth inside the rear part of the glass tube, so there is no doubt about the colour of the light.

But why should manufacturers deliver cars, often quite expensive cars, so badly equipped in these small details? A properly coloured glass tube in the lamps I refer to might cost another sixpence—not more—yet the public is exposed to the trouble and annoyance encountered by the defendant in the case in question.

## On Tail-Lights Generally.

On the subject of tail-lights, does anybody know of one which is really satisfactory and meets the requirements of the law? I confess I do not personally know of one that properly lights up the identification plate, especially when the latter is of the usual type as opposed to the square. Some give a light which would be quite sufficient to illuminate

(Continued overleaf.)



BRITISH-BUILT: AN ALL-WEATHER DE LUXE OVERLAND TOURING CAR PRICED AT £295.

promise him the earth and all it contains just to secure the loan of his car for electioneering purposes. Many cars will be lent—and many refused. Always the candidate who has the call on the larger number of cars has the best chance of securing a seat at Westminster—which is really a shocking commentary on the slackness displayed by a very large proportion of the electorate. It is not that people will barter their votes in return for a ride in a handsome, luxurious car, but that there is a very substantial minority who simply will not take the trouble to record a vote unless they are picked up at home, taken to the polling station, and brought home again. One of these days it will quite possibly be made an offence not to exercise the suffrage, and then this condition of things will end, but not until then.

I see the usual suggestions are being made as to the possibility of holding the pistol to candidates by way of extracting a promise to press for more favourable motoring legislation in return for assistance



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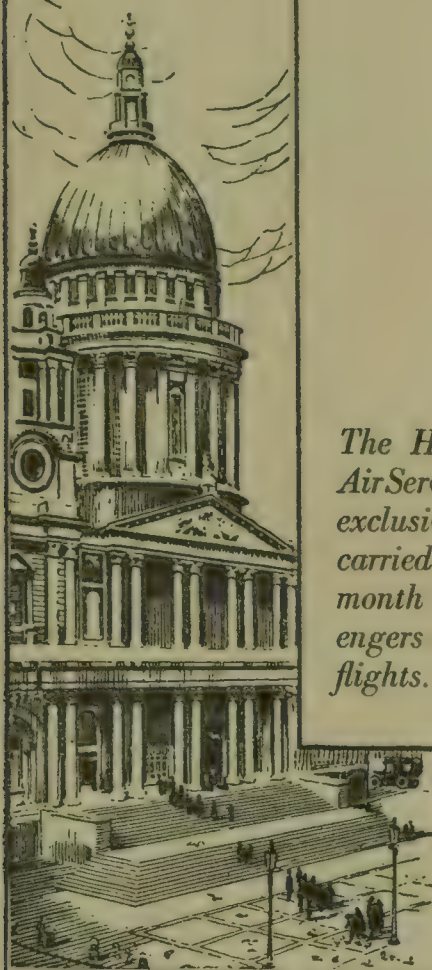
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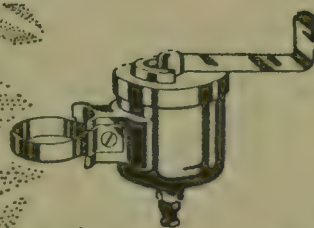
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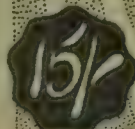
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*[Continued]*

the plate if they were not furnished with a red lens which is too large, too light in colour, and the refracted light from which shows such a glare as to make it impossible to decipher the lettering. Others give such a feeble light that the wonder is the police do not take action. Not one tail-light of what may be called standard type is satisfactory. Yet it ought not to be difficult to design and manufacture one which would do its work properly. I should think a tubular lamp, with a long prism throwing white light on the plate and a quite small faceted lens of a deep red showing to the rear would be as near the ideal as possible. One could then use a lamp-bulb of fairly good candle-power in place of the ordinary 3-c.p. lamps which seem to be most affected by lamp-manufacturers; and everybody—police included—would be satisfied.

#### Grease-Gun Lubrication.

Chassis lubrication by means of special nipples and a grease-gun has come very much into favour during the last two years. Many car-manufacturers have standardised one or other of these systems, and I quite thought it had arrived as a feature of the up-to-date car. But since I installed the method on my own car I have been less certain about its advantages. I have not been able to discover that it is any less dirty a job to grease round, nor have I found it any less trouble. As a matter of fact, I really think I have made it out to possess certain serious disadvantages, particularly in the direction of a tendency to put off the evil day. I find it such an undertaking to fill the gun and go round every greaser, screwing the attachment on to the nipple with a pair of tongs, that I keep away from the job as long as I can. In the result, my next job will be to take off the patent lubricators and replace the old screw-down greasers.

#### A Motoring Candidate.

I see that Mr. George Mitcheson, who has long been identified with the interests of the Albert and Gwynne cars, is contesting Bradford South in the Unionist interest. Apart from his political colour, he

would be a decided acquisition to what may be referred to as the motoring party in the Commons. A man of great personality and tremendous driving force, he ought to do very well as a Parliamentarian if the gods and the electors of South Bradford are kind to him.



PRINCESS MARY'S VISIT TO ALNWICK CASTLE: A GROUP.

As we note under another page in this issue—showing her Royal Highness and her son—Princess Mary opened a Maternity Hospital at Newcastle-on-Tyne on November 24. She is here seen with Viscount Lascelles; their host and hostess, the Duke and Duchess of Northumberland; and Lord and Lady Armstrong. The Duchess is seated with the Princess.—[Photograph by Topical.]

Messrs. C. A. Vandervell and Co., Ltd., have again made great reductions in two of their manufactures. This time it is the price of their well-known electric horn, which has been reduced to 25s.; while for the Ford head-light the price comes down to £2 10s.—a remarkable drop in each case.

W. W.

#### TALKING MACHINE NOTES—(Continued from page 1018)

"Walther's first trial"; "Walther's song displeases the Masters—Finale, Act I." and "Introduction: The Apprentices Celebrate Midsummer Day—Act II"; "The scent of the elder blossoms inspires Sachs" and "Sachs and Eva"; "Walther represents the Masters' injustice" and "Sachs cobbles and sings." "Beckmesser's serenade arouses the townspeople—Finale, Act II." and "Introduction to Act III. (Orchestra)"; "Sachs meditates on the folly of mankind" and "Walther and Sachs"; "Beckmesser enters Sachs' workshop" and "Beckmesser obtains Walther's song"; "Sachs recognises Eva's love for Walther" and "Sachs bestows his blessing." "The Quintette—Act III." and "Orchestral Interlude and procession of the Guilds." "The dance of the apprentices" and "The townspeople acclaim their idol—Sachs." "Walther's Prize song" and "Sachs' panegyric on German art—Finale of Opera." STYLUS.

A parade of winter sports fashions will take place at Burberrys', Haymarket, S.W., commencing next Monday, Dec. 3, and continuing until Friday, Dec. 7. Men, women and child mannequins will parade daily from 11 a.m. to 1 p.m. and from 3 p.m. to 5 p.m., and all readers are cordially invited to attend.

Mr. J. T. Grein writes as follows with reference to an incorrect statement to which attention has been called, in his "World of the Theatre" article in our issue of Nov. 17: "Errata and mea culpa. A slip made me attribute the production of 'Havoc' to the Interlude Players, instead of the Repertory Players. Honour to whom it is due."

The approach of Christmas is being widely heralded (writes "A. E. L.") The children are made the heroes and heroines of the time, and the elders minister to their joys. Young men and maidens of to-day affect a blasé attitude, and call Christmas a bore. Wouldn't they be bored if they didn't have it? It is just a little indicative of changed times that the maidens are much more intent on pleasing the men with gifts than the other way round.

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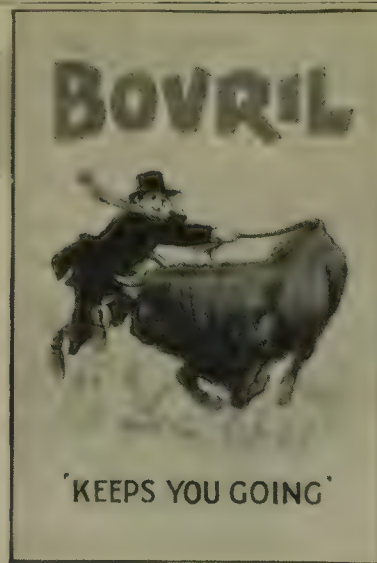
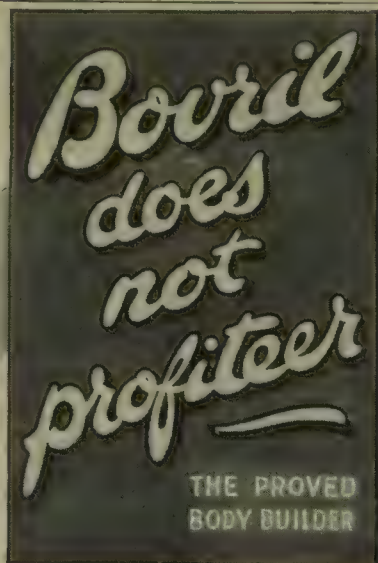
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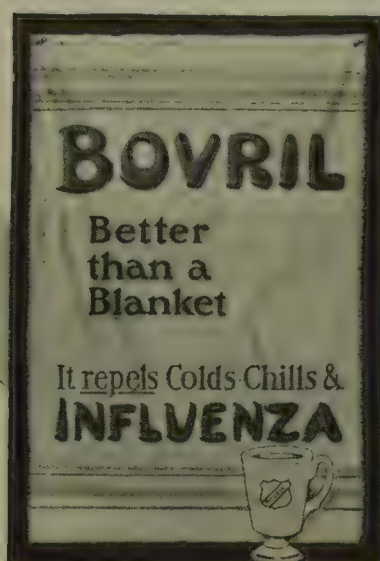
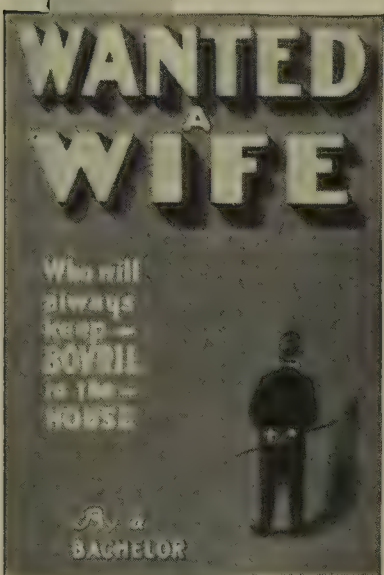
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These are some of the 16 posters you have to judge.



## THE CHRISTMAS BOOKSELLER'S WINDOW.

(Continued from page 1016.)

BRONTE MOORS AND VILLAGES FROM THORNTON TO HAWORTH. By ELIZABETH SOUTHWART. With Thirty-six Illustrations by T. MACKENZIE. (John Lane, The Bodley Head; 25s. net.)

The Brontë literature is already extensive, but there will be a welcome place for this delightful addition to the number of books written about the famous sister-novelists. "We do not know," says the author, "how much of their wild surroundings went to the moulding of their genius." No one, however, can read her fine description, full of local anecdote, dialect and history, without feeling the interest of the subject quickened and enriched. The illustrations, some in full colour and others in black and white on tinted paper, are equally illuminating. They show us the bleak hills and moors of the Brontë country, the gaunt villages and the lonely houses, in all their stark austerity.

THE ADVENTURES OF TOM SAWYER. By MARK TWAIN. Illustrated by WORTH BREHM. (Eveleigh Nash and Grayson; 7s. 6d. net.)

The illustrator of this edition of Mark Twain's famous book has produced a really excellent set of drawings, which not only give life to the characters and incidents, but each of which forms in itself a delightful picture. Only the frontispiece is in colour, but the fifteen full-page black-and-white drawings are finer still. They have a softness of effect and a sense of atmosphere that is seldom found in pencil-work, and are excellent also as studies of boy character. Mark Twain wrote in his preface: "Although my book is intended mainly for the entertainment of boys and girls, I hope it will not be shunned by men and women on that account, for part of my plan has been to try pleasantly to remind adults of what they once were themselves, and of how they felt and thought and talked, and what queer enterprises they sometimes engaged in."

THE ADVENTURES OF HUCKLEBERRY FINN. By MARK TWAIN. Illustrated. (Eveleigh Nash and Grayson; 7s. 6d. net.)

Both outwardly and inwardly, this is a companion volume

to "Tom Sawyer." The colour frontispiece is signed "C. Buchel," but there is no artist's name on the title-page. The rest of the illustrations are from photographs, which look as if they were taken from a film version of the story. Mark Twain's preface may again be quoted. "Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will



OUNDE SCHOOL'S WAR MEMORIAL: THE NEW SCHOOL CHAPEL, OPENED BY THE BISHOP OF WINCHESTER.

The new Chapel at Oundle School, built as its War Memorial, was designed by Mr. Arthur Blomfield, and cost about £40,000. It was opened recently by Dr. Woods, the new Bishop of Winchester. The remains of the famous Headmaster, "Sanderson of Oundle," who died last year, are to be transferred to the new Chapel.

Photograph by Photopress.

be banished; persons attempting to find a plot in it will be shot."

NO. 1, JOY STREET. A MEDLEY OF PROSE AND VERSE FOR BOYS AND GIRLS. (Basil Blackwell; 6s. net.)

Young people will find this a delightful book, both on the literary and on the pictorial side, and it is beautifully printed. The contributing authors are: Walter de la Mare, Eleanor Farjeon, Hilaire Belloc, Madeleine Nightingale,

B. Kathleen Pike, Laurence Housman, Mabel Marlowe, Halliwell Sutcliffe, Edith Sitwell, Hugh Chesterman, and Rose Fyleman. The illustrations, which are likewise by various hands, include a number of colour-plates and abundant line drawings.

TALES TOLD BY THE GANDER. By MAUD RADFORD WARREN and EVE DAVENPORT. Illustrated by CHARLES A. FEDERER. (Hodder and Stoughton; 7s. net.)

Here we have another collection of short stories for little readers, illustrated by many excellent colour-plates. The artist gets some particularly happy effects in yellow, which give his work a note of distinction and originality.

TALES FROM SHAKESPEARE. By CHARLES and MARY LAMB. Illustrated by GEORGE SOPER. (George Allen and Unwin; 4s. 6d. net.)

The illustrations in this book, though clever enough, hardly rise to the height of Shakespeare's argument, chiefly because the faces lack force of character. The colour-plates, however, will make the tales more attractive to the type of reader for whom Lamb and his sister wrote.

THE HEROES. By CHARLES KINGSLEY. Illustrated by GEORGE SOPER. (George Allen and Unwin; 4s. 6d. net.)

The same artist has illustrated this book as the last one, and the same criticism applies to a certain extent. Here, however, the different nature of the subject has afforded greater scope for decorative fantasy, which Mr. Soper possesses in much greater measure than dramatic power. Consequently the colour-plates and drawings are more pleasing and satisfactory than his Shakespearean scenes.

THE HEROES. By CHARLES KINGSLEY. Illustrated by HOWARD DAVIE, and Edited by CAPTAIN E. VREDENBURG. (Raphael Tuck.)

Of editions of Kingsley's "Heroes" there is no end. This—the second we have had this year—is an abridgment, and on the pictorial side is rather of the gaudy type. The plates are bright, but commonplace, and both they and the line drawings lack the poetic touch. The style of illustration that suits a children's annual is hardly the most appropriate for classical legend, though it will doubtless satisfy youthful tastes.

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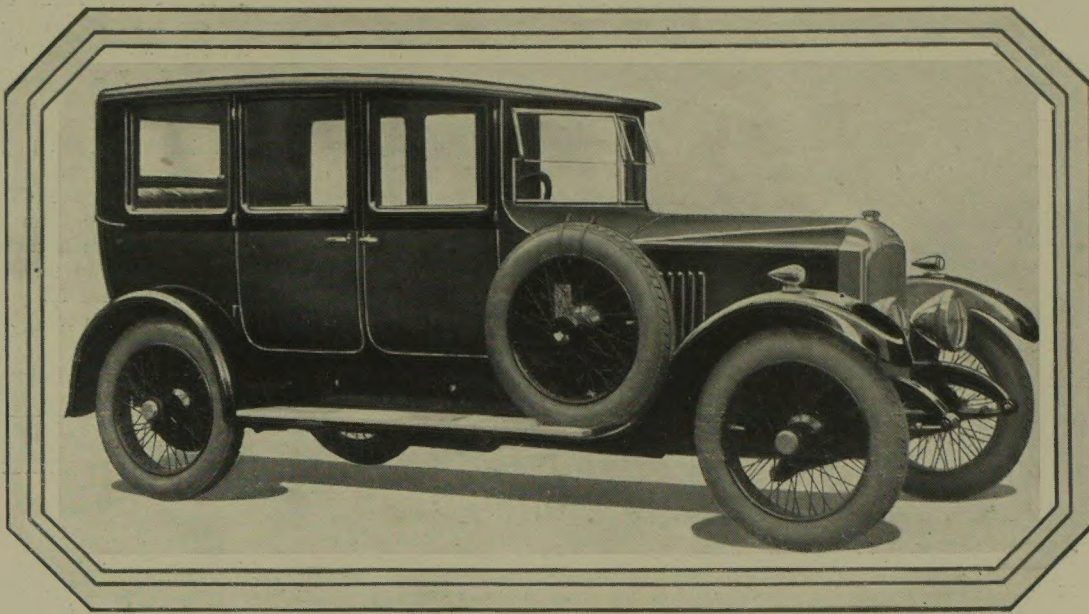
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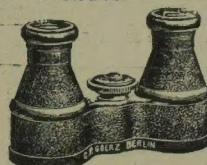
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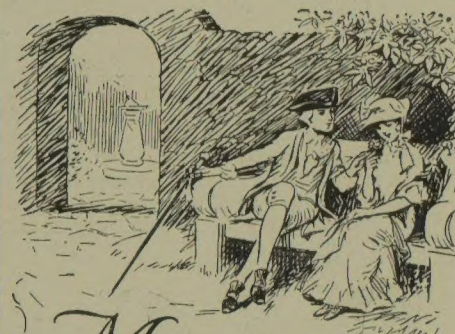
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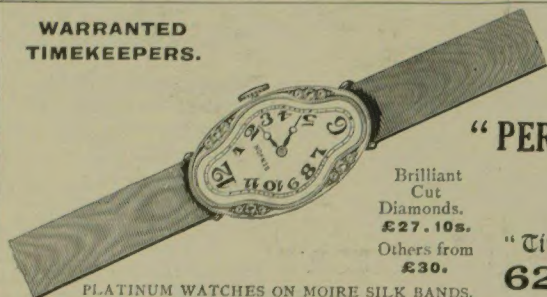


## A WILDE REVIVAL AT THE HAYMARKET.

TWENTY-EIGHT years ago an excited first-night audience at the St. James's came away from the production of Oscar Wilde's "Importance of Being Earnest" believing itself to have helped at the launching of a *chef-d'œuvre*, to have listened to something almost new in an old genre—a farce which made an appeal to the intelligence and the ear, a farce which relied on wit more than on situation, rich as many of its situations seemed to be in drollery. Were they right in their enthusiasm, or has the bouquet, the sparkle, evaporated? That is the question with which the new revival of the piece at the Haymarket has posed us, or perhaps rather posed our younger players, for to the seniors among us it has not the chance of coming as either a novelty or a surprise. Its more daring *jeux d'esprit* we know off

by heart; its most screaming moment—that in which John Worthing, funereally garbed, announces the demise of his non-existent brother—cannot have the old thrill of unexpectedness. The young, then, must be left to give their own account of their impressions; and, to judge by the laughter which almost every line gets, these are strikingly favourable. To the more sophisticated one thing is clear: the language of the play is already that of a classic; its chiselled, artificial speeches are as remote from modern jargon as the dialogue of a Sheridan. That is why it looks a mistake not to have dressed the farce in the costumes of the 'nineties; that is why we grow impatient over such Victorianisms as the fuss over the cucumber sandwiches, and the men's squabble over the muffins, and notice the incongruity between modern dress and a stage technique that knows nothing of the telephone. Wilde must be related to his period, must be treated

as a writer of "old comedy," and cannot and must not be brought up to date. That means that the acting should be formalised. A Cecily Cardew, for instance, endowed as Miss Nancy Atkin endows her, with the modern flapper's manner, is out of the picture; both girls of the play want a Victorian demureness which neither this clever young actress nor Miss Doris Kendal supplies. And we need a more stately *grande dame* than Miss Margaret Scudamore's, and a more acidulated Miss Prism than Miss Louise Hampton's. So with the men, too: Mr. John Deverell may get a light enough, irresponsible enough touch for Algy, but wit comes strangely from his mouth, and he is not in the least Victorian in air; while Mr. Leslie Faber, with all his ease and fluency, has far too heavy and mature an aspect for John Worthing; not of his stamp were the young men of the 'nineties.

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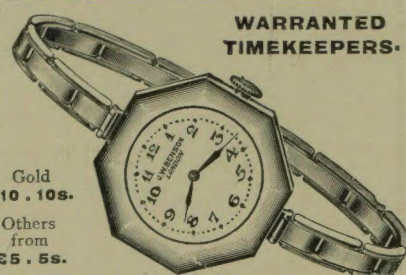
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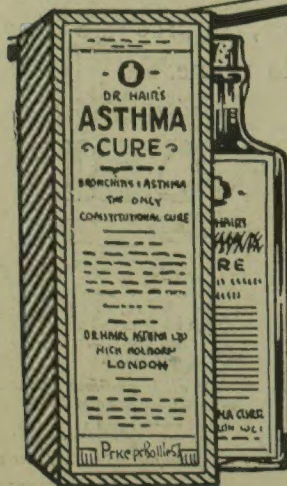
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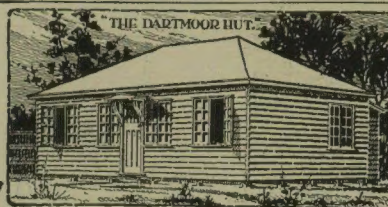
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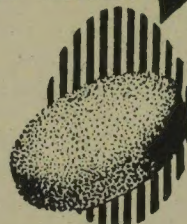
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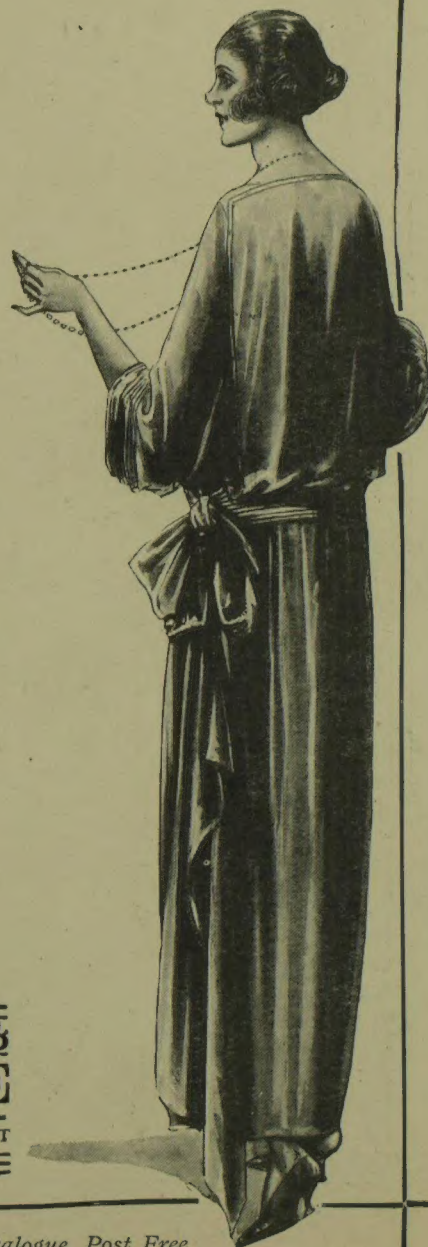
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